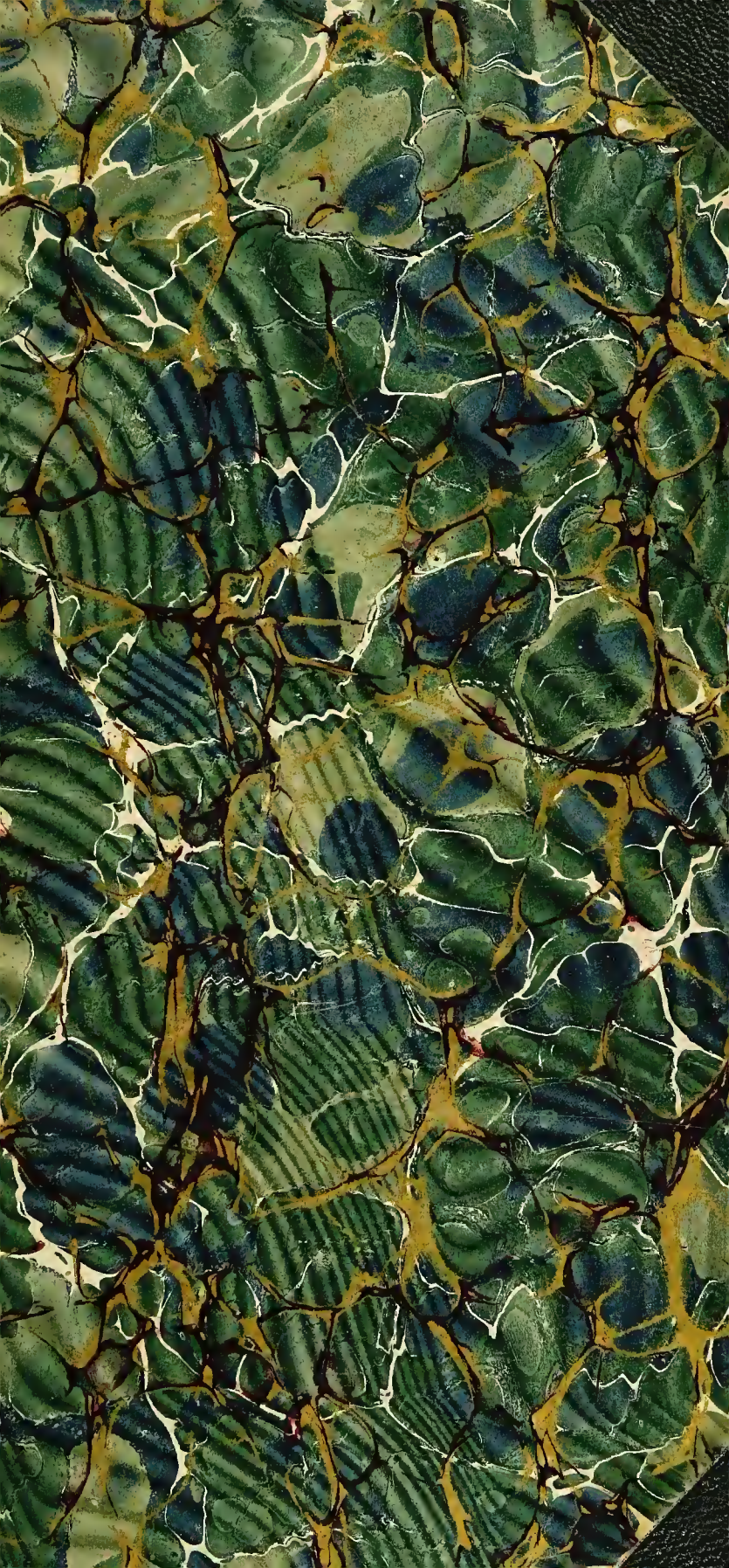

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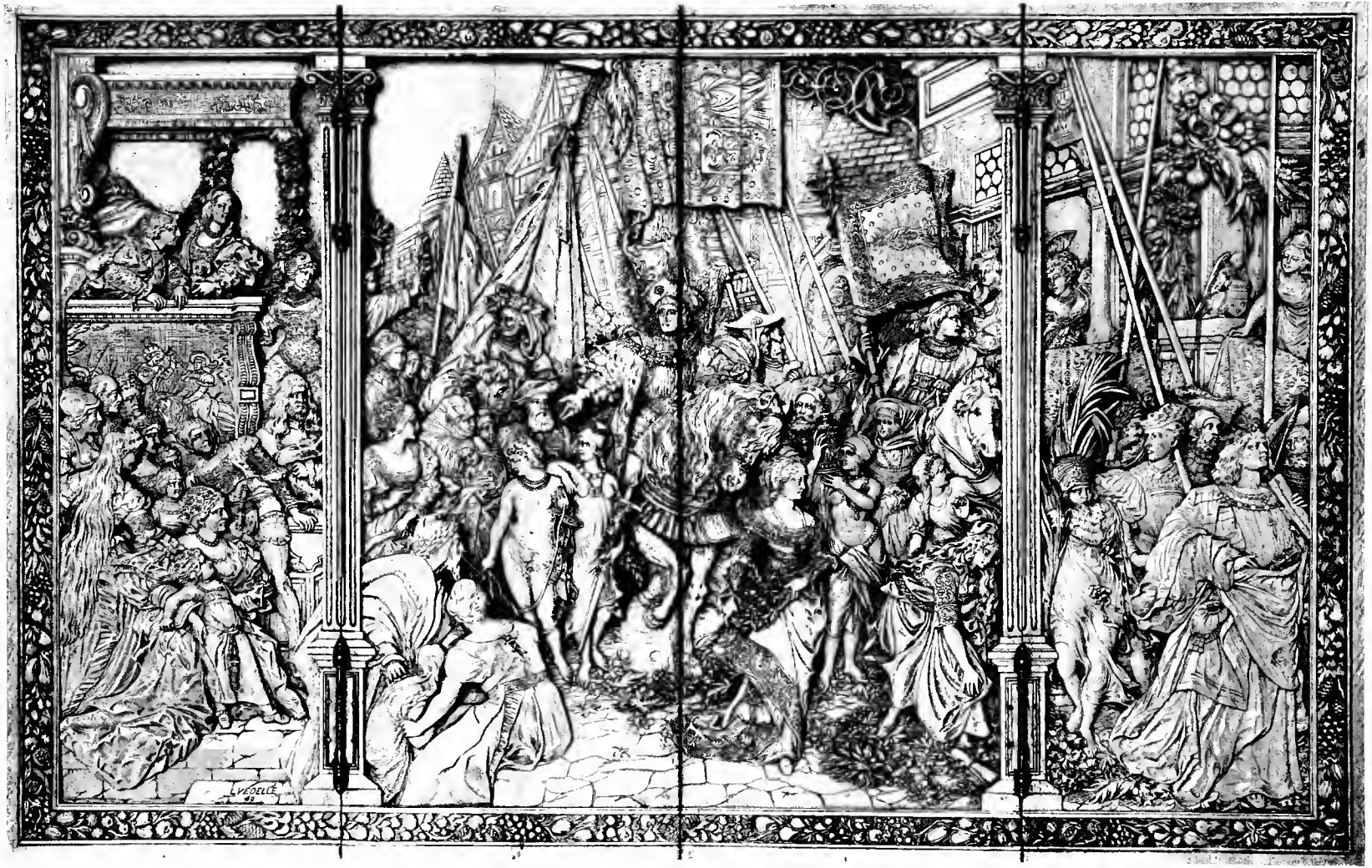

TRIPTYCH. CHARLES V. ENTERING ANTWERP

HEIGHT, 14 INCHES. WIDTH, 21½ INCHES

THE GEORGE A. HEARN COLLECTION OF CARVED IVORIES

THE PRESENTATION IN THE TEMPLE

PRIVATELY PRINTED : NEW YORK : ANNO DOMINI
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IVORY CARVINGS AND THEIR MAKERS

FROM classic times down to the present, ivory has been employed for manifold artistic uses, and ivory carvings preserve an almost unbroken story of the struggle of man for artistic expression. Buildings, monumental sculpture and other records have been destroyed during periods of great upheaval, but sculptured ivories remain in such numbers that, from them alone, we may learn the customs, dress and domestic arts that marked the successive centuries.

Although ivory was employed freely for articles used in religious and domestic life, no reference need be made here to such objects anterior to the Consular Diptychs, or writing tablets, which were introduced in the days of the Roman Consulate, continuing from the fourth to the middle of the sixth century, a period of about a hundred and fifty years. Although only about fifty of these exist to-day, preserved in European Museums, they throw light on the customs of the Romans and are of great historical importance. These Diptychs are two-fold ivories, hinged together, carved on the outside, often with the Consul's

name and portrait. They were used as books for recording memoranda, the reverse sides being hollowed slightly and coated with wax upon which the records were inscribed with a stylus, and were given away by the Consuls on their inauguration in office to the senators and influential friends. The number of these diptychs was so considerable that only those intended for friends in exalted position were made of ivory, others of simpler design and smaller, were often of bone.

In the middle of the sixth century Justinian abolished the office of Consul when Consular Diptychs were no longer used. In the British Museum may be seen one leaf of a notable example of these Consular ivories. It measures five by eleven inches and is ascribed to Marcus Aurelius Romulus Cæsar A. D. 308, and a reproduction of it is included in this collection and may be found illustrated in Number 1. Here the Roman official is seen seated in a covered car drawn by elephants towards a funeral pyre. Above is seen his apotheosis, the Roman being borne Heavenward where he is received by waiting friends. Other Diptychs also remain to us and are of great historical and artistic value. Some of these Diptychs came into possession of continental churches as votive offerings and were adopted by the clergy for liturgical uses, and thus have been preserved. In the sacristies of Italian churches these pagan carvings may be seen set in elaborate borders of goldsmiths' work to increase their size and enclosing numerous parchment leaves.

Brief reference must be made here to Byzan-

tine ivory carvings. When Constantine established his authority on the shores of the Bosphorus, he planned to make his new capital unrivalled for splendor among the cities of the world, hence artists from Athens, Antioch and all Eastern centers flocked to Byzantium, which he renamed Constantinople, bringing their masterworks with them. The adoption of Christianity, amounting almost to a revolution, gave great impetus to Christian art. It was but natural then that Byzantine art should show a mixture of Eastern and Western traits—Roman taste modified by Greek and Syrian influences. This mingling will be seen at once by glancing at the statuettes shown in numbers 2, 3, 5 and 6. The first thought of Byzantine art is one of barbaric magnificence, a lavish use of color and incrusted jewels. But it is plain that the artist knew how to handle the draperies in spite of the tyranny of fixed rules and court etiquette, which compelled him to clothe his figures in the stiff sheath of cloth encrusted with a mosaic of jewels. Here the carver was allowed little chance for invention but must follow the regulations laid down by the church. The result is stiffness and angularity. The Byzantine ivory sculptures invariably show this immobility of line and form, an influence that later was felt throughout Europe, when the Eastern artists, spreading over the West, settled down to practice their art in Italy, Germany, England and France.

In making this collection there was no intention in the mind of the owner to cover the entire field of ivory sculptures, nor even to secure historical

representatives of the various periods, nor to show the consecutive development of the art. The various pieces were bought at different times covering a period of years because they interested him, and without relation to other pieces. Thus modern pieces as well as those of earlier date were added, wholly on their merits as objects of beauty without regard to their period or historic interest. In the same way the Japanese vases were added because of their intrinsic interest and not because they represented any period. However from such a number of pieces the student cannot fail to gather the story and see the thread of development that binds them together in an historic chain.

The Byzantine-German school of ivory carving flourished in the Rhine Provinces. This school of carving is marked by bold relief and a gloomy sincerity. The figures are usually large and somewhat elongated and the craftsmanship though earnest is lacking in elegance. In the hands of these Rhenish carvers there is no doubting their meaning. There is a stern naturalism to their figures and that love of sorrow and gloom which came with the Gothic period in the North, presaging later German art. There is the fondness for stern reality, and that earthly things should not be too enticing through cheerfulness. Crudity of workmanship could be more easily overlooked than a cheerful outlook toward life.

With the coming of the active Gothic age, with its deeply religious spirit, the ivory-carvers were kept busily employed in picturing the Biblical

stories, with scenes of the Passion, pietas, saints and martyrs, with foliations, birds and symbols. During this period and until the fifteenth century all art was in the service of the church, and every object devoted to religious rites was lavished with decoration. Ivory was used largely for all ecclesiastical uses as well as for articles employed in private devotions. Besides the retables, crosiers and reliquary caskets, there were liturgical combs, triptychs, statuettes, shrines, benitiers, book-covers, and the many lesser things demanded by that devotional age. These devotional objects were carried as talismans on voyages, used on their long crusades, or employed in their households, no sleeping-room being without its shrine, whose shutters were only opened at times of prayer. These shrines or triptychs were carved with the scenes of the Passion or with scriptural stories and were meant for instruction and meditation. Usually of small size they were for daily use and meant to be examined closely and studied with loving care. Wrought with great devotion they must have exercised wide influence as teachers in those devout ages of faith. To-day these heirlooms of the centuries, carved with all the leading events in Biblical history, excite our admiration as the works of great creative artists. By interesting the people in the story or lesson of the carving they sought to prevent them from worshipping the images themselves, furthermore these ivories were used for the instruction of the unlettered multitude.

The passionate fervor with which the people

regarded the Virgin grew out of the religious enthusiasm of the thirteenth century and this worship brought into being countless images for public and private devotion. It was in these statuettes that the mediaeval ivoryworkers reached the culminating point of their art. This collection contains a number of these groups of Mother and Child which bear the stamp of elevated thought and sincerity in the artist and the highest skill in workmanship. In numbers 15, 18, 21 and 21A may be seen examples of fourteenth century work of great beauty and tenderness showing the devotional spirit of the time and the reverent care and loving thought that inspired the pious workman. In these statuettes the Mother generally wears a crown, bows her head to regard her infant son, and is often attended by other figures of saints or angels in adoration. The curve of the figure in these early ivories is usually accounted for by the shape of the tusk to which the figure was made to conform while the draperies were usually painted in rich colors, the crown being gilded.

Reference should here be made to some other statuettes in this collection of a later period and illustrated in numbers 25, 27 and 28. These are of Portuguese origin and possess distinct characteristics. While there was less use of ivory for sculpture in Spain and Portugal than in other European countries, there came into existence a peculiar product from the Portuguese colonies in India, which should not be overlooked. They are works of a hybrid type and show a strange

mingling of Oriental and Western influences. After the Portuguese in the sixteenth century took Goa in India and established themselves, their ivory products were sent over to Western Europe in large numbers. Native artists in Goa began carving madonnas and saints and other religious subjects for European use. While trying to meet the demands of Western taste, it was but natural that they should adhere to certain fixed Oriental traits and forms of decoration. Among curious examples of Goa work is the "Pilgrim" or "Shepherd" rockery, the religious significance of which has never been quite clear to Western minds. Two examples will be found illustrated in numbers 29 and 30. On the summit of a rocky mount sits a youthful shepherd, usually asleep, while along the paths below wander his scattered flock; here and there from out the rocks streams of water spout forth falling into basins below. As might be expected from Oriental workmen the ivory is carved with great minuteness of detail.

The fourteenth century produced the finest carvings of the entire Gothic period, and although it is extremely difficult to assign the origin of a mediaeval ivory to one country or another, students agree that to France must be accorded pre-eminence for artistic quality. It was an age of great architectural skill and activity and the ivory carvers profited by the work going on about them. Seeing so much exquisite work lavished on the cathedrals rising in every town, the ivory workers commenced to copy the forms in minia-

ture. Their pictures become better arranged, the buildings introduced are in better proportion and finer in detail and their figures better placed. This will seem but natural when it is stated that most of the ivory carvers belonged to the religious orders and carried on their work in the monasteries, side by side with the men who designed the cathedrals, and with other scholarly monks who spent their time making the illuminated missals. The beautiful illuminated manuscripts were thought worthy of equally beautiful covers, hence the carved ivory plaques were used to enclose and protect the parchments. Examples of such book covers may be cited in numbers 55, 72 and 73.

A triptych or three-fold ivory has a central panel to which two narrower tablets are hinged on the side, closing to meet in the centre. Both central leaf and wings are sculptured in relief with sacred stories, the outer surface being generally left plain. Beautiful examples of this kind of ivories will be found in numbers 39, 40 and 47. They illustrate the fertile imagination and devotional spirit of the artists and are worthy of the closest study as examples of creative art. With an eye for decorative effect, the carvers never lost sight of the devotional use and the teaching value of these pictorial representations of the sacred narratives. There is no overloading of ornament, no crowding of figures, to obscure the story told by these miniature shrines or oratories. Where more than one story is to be told the space is divided into compartments by archi-

tectural lines to avoid confusion. In portraying the persons who figure in the Biblical stories the artists always followed the iconographical types which had been established since the sixth century. For example St. Paul is always represented with a bald head and long pointed beard; St. Peter with thick hair and a round curling beard, St. John with hair falling on the shoulders. Often the symbolism of the Apocalypse is followed, representing St. Luke with the bull, St. Matthew with the angel, St. Mark with the lion and others with their special symbols. The vine is introduced freely in representations of Christian symbolism just as long before it had been a popular pagan decoration. The types of the Holy women who appear in the scenes of the Crucifixion also follow a fixed type in order that they may be easily recognized. Besides the Crucifixion, the scenes of the Nativity and the Magi bringing gifts to the Infant Christ were popular subjects which the carvers repeated again and again with variations. Later several of the Miracles became popular, such as the Marriage at Cana and the Raising of Jairus's Daughter, in which the artists dwelt more on Christ's human relations as a teacher and healer than on His sufferings. It must be remembered that in that age few among the general public were able to read. What books existed were religious manuscripts mostly confined to the monasteries. These ivories served the purpose of illustrated books to spread the sacred stories among the people. They would be studied and discussed by the owner and his friends, and every

incident and expression would be noted and fixed in mind. Since the artists went to the same source for their subjects there is bound to be frequent repetitions of these stories of Holy Writ, which were matters of every-day talk and discussion among the people. It was the aim of each artist to picture the story chosen with as much power as possible so as to leave a definite image on the mind of the beholder.

In number 53 may be seen an example of the portable shrines. In this polyptych a number of leaves are hinged to fold about a small tabernacle in which a statuette is placed, forming a miniature shrine. This is ornamented both within and without with carving, color also being applied. In fact many of the groups and plaques in this collection show traces of coloring, a custom which was common in the earlier centuries. Sometimes the entire figure except the flesh shown was gilded; at other times only the crown or the border of a garment. In relief sculpture often the color is used with great reserve and discrimination. In some cases there is only the faintest tint, the artist showing the nicest discretion with only a touch here and there as if to accent the effect. In their striving for grace and elegance, however, the artists, as time advanced, fell away farther and farther from the old stiff forms, until finally their work showed the exclusion of all spirituality.

The age of piety and Christian chivalry was succeeded by an age of romance and classical myth. With the advance of the Renaissance ivory carvings showed the popular admiration for

the classical stories. When this era of romance set in, scriptural stories gave way to the revived mythological allegories and romantic poems. We find the fabulous story of Europa or the exploits of Æneus or Alexander, or the legends of Venus interested the carvers as did also the Knights of King Arthur or the Romaunt of the Rose. And since ivory was employed for numerous domestic articles and objects used for presents, these subjects are found on mirror-cases, powder horns, jewel boxes, writing tablets, chessmen, book-covers and various other articles. Secular objects were always decorated with stories from the romances of chivalry or with domestic scenes. Following the custom of gifts of Consular Diptychs to commemorate official honors, later times employed carved ivories to commemorate marriage ceremonies, or to celebrate some special event like a royal accession or some triumph at arms.

Plaques of ivory beautifully carved were also used for the decoration of caskets which were in general use both in churches and in private houses for the protection of their treasures. An example of such a casket may be found in number 211. This handsome coffer is of Italian workmanship; the carvings of bone are laid on the wood in strips about two inches wide. Along the central space of the body of the casket run the arms of various illustrious Italian families. On the hinged cover, made in the form of a truncated pyramid, as well as on the base, appears marquetry of wood and ivory common to Italian productions for household use and known as Certosina work.

The horns of oxen, the tusks of walrus and other animals are often employed for ivory. How skillfully these materials were worked may be seen by studying objects illustrated in numbers 105, 108 and 117.

Horns made from long tusks such as appear in numbers 112, 113 and 114 are familiar objects, and often show very elaborate and skillful treatment. The smaller ones were used for the chase, also to sound alarm in old feudal castles on the approach of an enemy, or to welcome a distinguished guest. They were also used in churches to announce the beginning and close of the service, then when bells came into use, the large oliphants or complete tusks were hung up in the churches as receptacles for venerated relics. Numerous caskets and horns have been preserved from having been treasured as reliquaries. Smaller horns, used as drinking horns, were lined with silver and provided with supporting feet. Akin to the horns are the pulverines (numbers 108, 109), or powder flasks, generally made of the stag's horn, but sometimes of ivory, which were produced in the sixteenth and seventeenth centuries. They were often of elegant design and exquisite workmanship and are either of Italian origin or show Italian influence in their decoration.

With the seventeenth century came a great change in public taste. Classical adaptations and the love for nudities was carried to extravagance through all the world of art. The age of Donatello's purity was followed by the age of Bernini's muscular nymphs and sprawling putti among

heavy cloud masses. The general state of sculpture was debased. Furthermore with the growing popularity and excellence of wood carving, especially in Germany and Flanders, came the decline of ivory carving. Many of the artists turned their attention to the more popular employment. Those that still held to ivory working, following the taste of the time, borrowed their classical subjects at second hand from paintings and engravings and became mere copyists. Their subjects were drawn wholly from classical myths; laughing satyrs, dancing nymphs and piping Pans follow drunken Silenus in mad Bacchanalian revels around the surfaces of cups and tankards and ewers attended by troops of children and playful goats. Sea gods and naiads disport themselves among dolphins, while Bacchus Helios clasping his Thyrsis holds aloft his empty wine cup and cheers the little figures gathering grapes and treading out the wine. These pagan scenes of the Roman Saturnalia were almost universal. Diana Lucifera in her chariot is attended by pagan dryads, Venus with her nymphs and amorini completes her toilet with no thought of privacy, and Apollo watches his rearing horses in their efforts to break away from the surface of the tankard. Works of this kind, presenting the apotheosis of the flesh, of external beauty, are in striking contrast to that of the early ivory-workers, and show the eager temperament and unbridled fancy of the age. Through all runs a voluptuous touch and pagan fancy, and their themes were repeated over and over with slight

variation. They delighted in reproductions of the Rape of the Sabine Women by Giovanni da Bologna, or Fedi's Rape of Polyxena, or Bernini's Apollo and Daphne and other similar subjects. During this period many were employed carving portions of tusks with classical stories which were taken in hand by the artistic metal workers of Augsburg and Nuremburg and mounted in silver in the form of vases and tankards. This work has gone on ever since, many of the old themes being repeated again and again.

The large rose water ewers and dishes, such as numbers 177 and 178, made more for decorative than for practical uses, came into vogue in the middle of the seventeenth century and were due to the efforts of one Michael Maucher a Suabian carver of great skill and prolixity. Made up from several pieces joined by gilt metal, they offered opportunity for the introduction of an endless number of figures, horses, dolphins, amorini and foliated scrolls and became popular.

The great popularity of Rubens in the seventeenth century exercised a perceptible influence on ivory carving and did much to arrest the decline into which it had fallen and even to raise the standard of those about this artist. Several Flemish carvers came directly under his influence and patronage. Francis Duquesnoy, Lucas Fayd'herbe and Gerhard van Opstal were notable artists of this period whose work rose above the general productions of the time. Their work showing groups of playing children, little satyrs romping with goats, nymphs teasing Bacchus and

similar panels, is distinguished for its delicacy and refinement and the treatment of the draperies follows the best classical models. Their themes later were reproduced by German carvers on numerous plaques and tankards.

In the eighteenth century a certain kind of microscopic work came into vogue showing a good deal of patience and artistic skill. Several examples of this species of work may be pointed out in the Scenes of Wallenstein's campaign in the Thirty Years War illustrated in numbers 127, 130, 131 and 133, also in the battle scenes illustrated in numbers 121, 122, 123 and 126. In these the ivory is carved with such extraordinary minuteness as to almost require a magnifying glass for its examination. Scores of figures of horsemen on splendid chargers followed by a train on foot are carved with great care and minuteness. Notwithstanding the small space of these panels the artists have preserved the life and bustle of a festival or the action of a battle.

In the middle of the eighteenth century ivory-carving fell off greatly. While plaques and statuettes, tankards and ewers were produced they were as a rule reproductions and inferior to the earlier work. In our own time the art has been revived by a number of skillful workers some of whom are distinguished artists in this field. Examples of modern relief carving may be found in this collection, illustrated in numbers 150, 187 and 199 as well as in the brilliant Charles V Entering Antwerp (after Makart) which forms the frontispiece of this book.

A wide field separates these modern works from those of the middle centuries, each group having its own interest. To modern eyes many of the early examples of the sculptor's art may seem rude and archaic, but they show the intensity and the fervor of religious devotion which stirred that earlier time, and for the student and collector, have far greater interest and value than any modern reproductions of the pictures and statues of great artists; for they carry the mind away from the bustle and noise of modern life to the serener upper air of that devout age of faith.

W. Stanton Howard.

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THE ILLUSTRATIONS

1. CONSULAR TABLET. APOTHEOSIS OF MARCUS AURELIUS ROMULUS (A. D. 308)
REDUCTION FROM THE IVORY IN THE BRITISH MUSEUM

HEIGHT, 5 INCHES; WIDTH, 2 INCHES

2, 3. STATUETTES. BYZANTINE. NICEPHORUS III AND HIS WIFE MARIA. CONSTANTINOPLE 1078–1081

HEIGHT, 7¾ INCHES

4. THE SMALL VOTIVE OBJECT REPRESENTS CHRIST IN GLORY

5. 6. STATUETTES. BYZANTINE. ALEXIUS I AND HIS WIFE. CONSTANTINOPLE, 1081–1118
HEIGHT, $5\frac{1}{4}$ INCHES

7. CROSS COVERED WITH PIECES OF CARVED BONE MOUNTED ON A METAL BASE SET WITH JEWELS AND SHOWING A CARVED MEDALLION

HEIGHT, 18¾ INCHES; WIDTH, 5½ INCHES

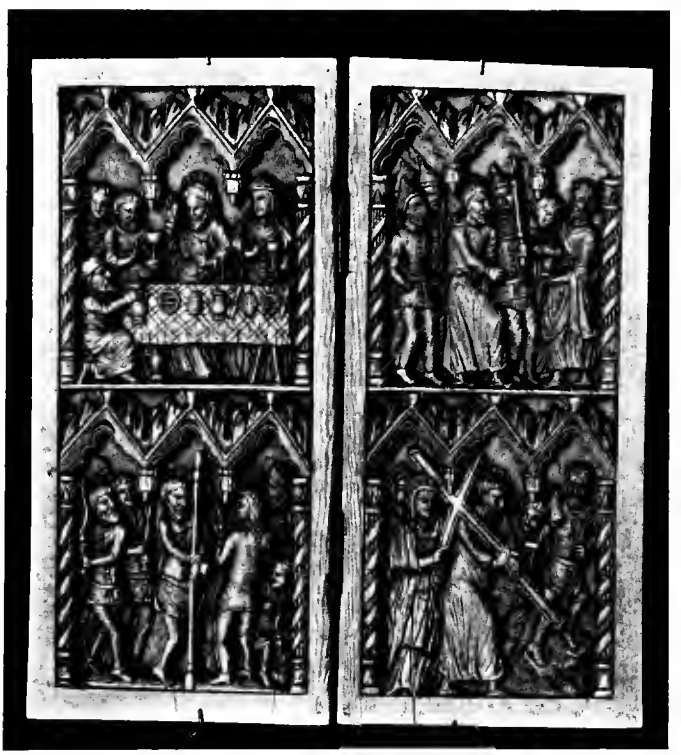
8. DIPTYCH OR FOLDING DEVOTIONAL TABLETS. RHENISH BYZANTINE. THE CRUCIFIXION AND THE DESCENT FROM THE CROSS

HEIGHT, $6\frac{3}{4}$ INCHES; WIDTH, $11\frac{1}{4}$ INCHES

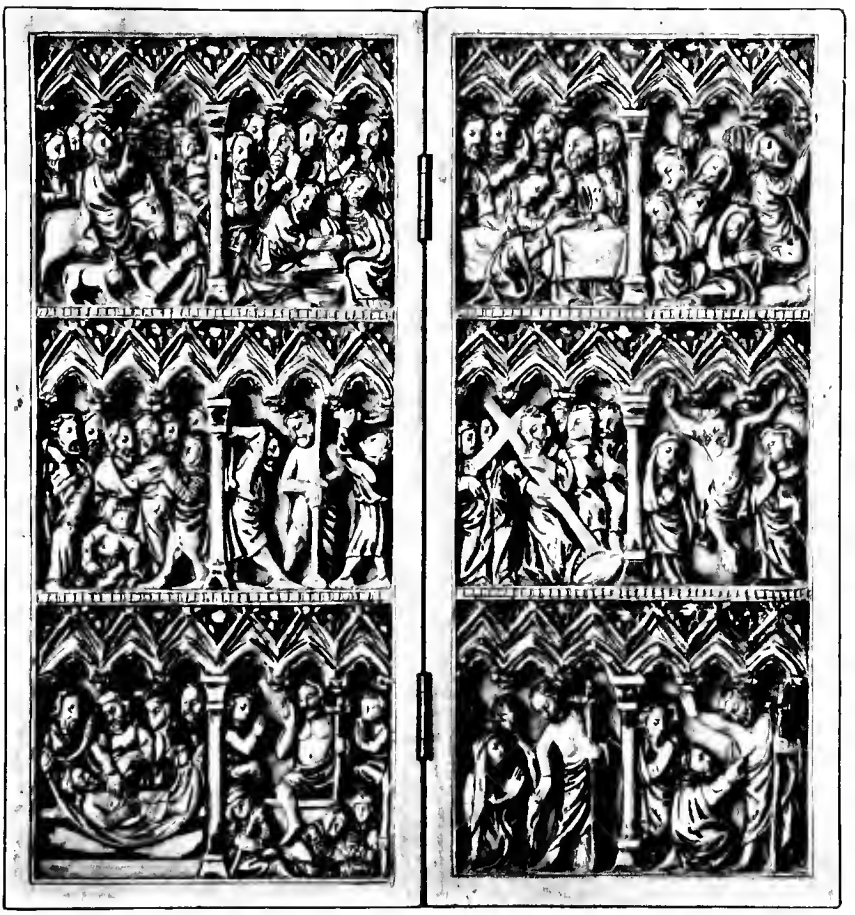
9. RELIEF CARVING. JOSEPH SOLD BY HIS BRETHREN (FRAGMENT). TWO HEADS HAVE BEEN BROKEN OFF AT THE RIGHT. THE SILVER FRAME IS STUDDED WITH EMERALDS AND RUBIES

HEIGHT, 10 INCHES; WIDTH, $12\frac{7}{8}$ INCHES

10. DEVOTIONAL TRIPTYCH. XV CENTURY. THE ROAD TO GOLGOTHA.
HEIGHT, 4 INCHES; WIDTH, 5 INCHES



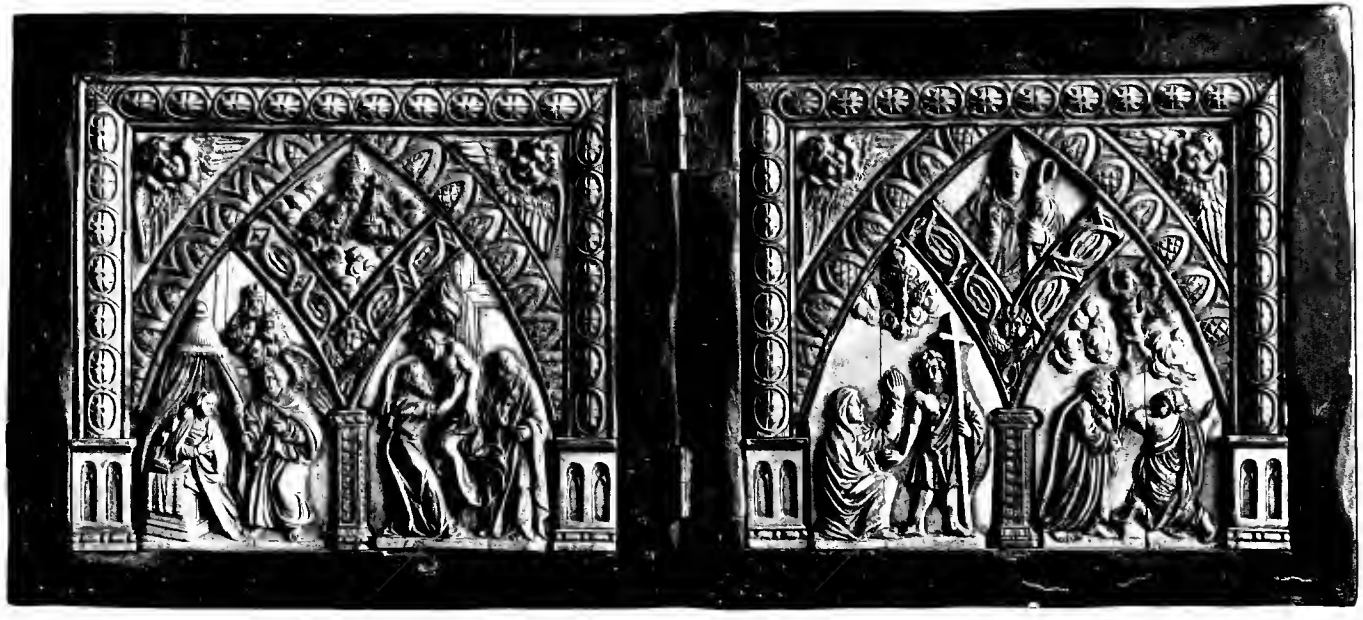
11. DEVOTIONAL DIPTYCH. XV CENTURY. SCENES IN THE LIFE OF CHRIST
HEIGHT, 5 3/8 INCHES; WIDTH, 4 7/8 INCHES



12. DEVOTIONAL DIPTYCH. XV CENTURY. SCENES IN THE LIFE OF CHRIST
HEIGHT, 8 INCHES; WIDTH, $7\frac{1}{2}$ INCHES

13. DEVOTIONAL TRIPTYCH. XV CENTURY. ADORATION OF THE WISE MEN

HEIGHT, 5 INCHES; WIDTH, 8 3/8 INCHES



14. DEVOTIONAL DIPTYCH MOUNTED IN WOOD. XIV CENTURY. SCENES FROM THE LIFE OF CHRIST
HEIGHT OF EACH PANEL, 7 3/4 INCHES; WIDTH, 8 3/4 INCHES

15. DEVOTIONAL TRIPTYCH. XIV CENTURY. THE DORMITION OF THE VIRGIN

HEIGHT, 5 1/4 INCHES; WIDTH, 8 1/4 INCHES

16. DEVOTIONAL TRIPTYCH WITH COLOR. THE ADORATION OF THE WISE MEN WITH SIDE SCENES OF THE NATIVITY AND CIRCUMCISION

HEIGHT, 7 ¾ INCHES; WIDTH, 9 ½ INCHES

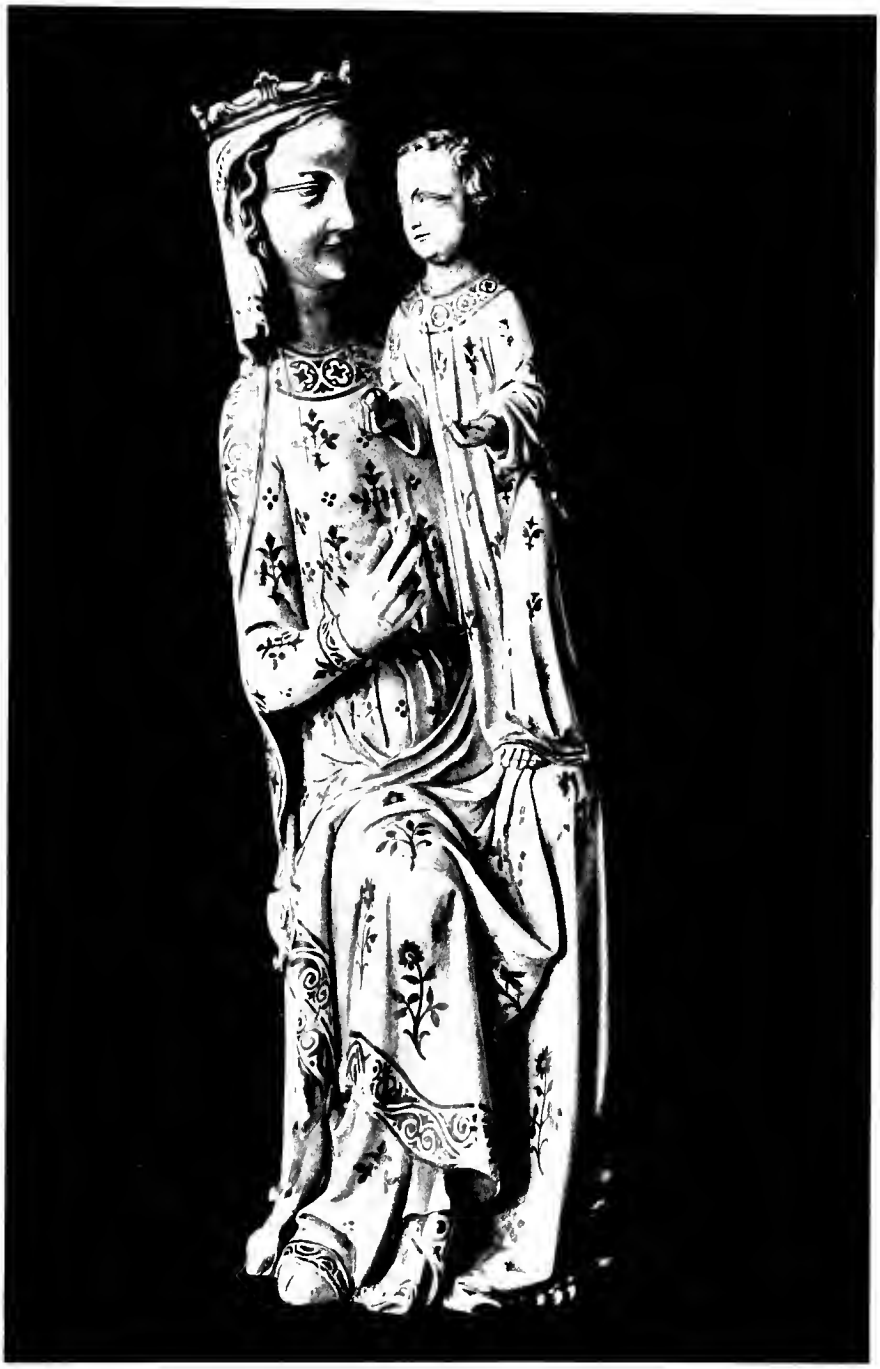
17. DEVOTIONAL TRIPTYCH WITH COLOR. CHRIST AND ST. THOMAS SURROUNDED BY SAINTS AND ANGELS
HEIGHT, 7 ¼ INCHES; WIDTH, 10 INCHES

18. STATUETTES. XV CENTURY. MADONNA AND INFANT CHRIST. HEIGHT, 8¼ INCHES

19. FEMALE SAINT IN ADORATION. HEIGHT, 10 INCHES

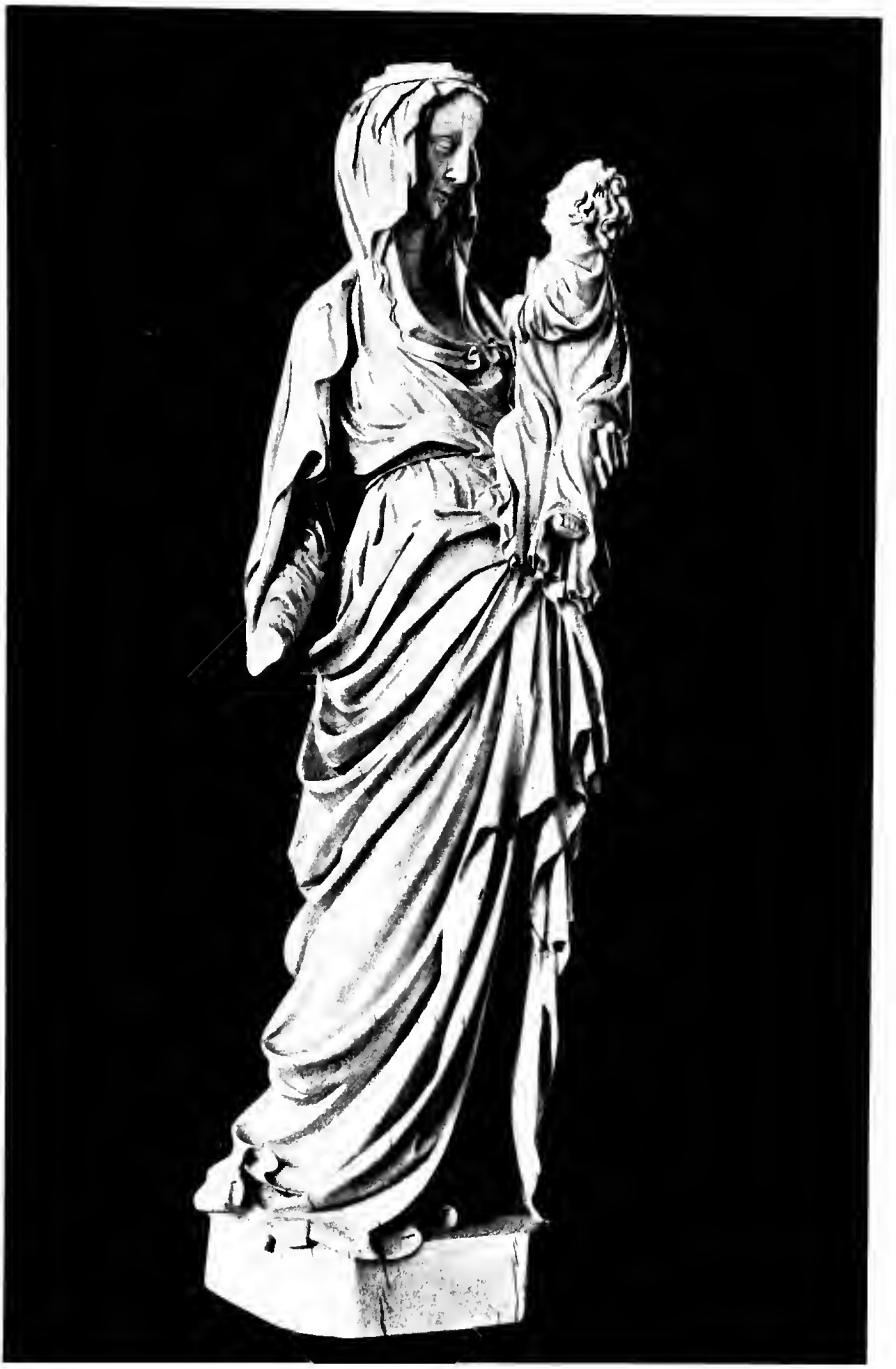
20. A MONK; THE HEAD, WITH HAIR AND EYES COLORED, IS OF SEPARATE PIECE AND DETACHABLE. HEIGHT, 8½ INCHES

21. MADONNA, INFANT CHRIST, ST. JOSEPH AND ONE OF THE WISE MEN IN ADORATION
XIV CENTURY. HEIGHT, 8 INCHES



29A. STATUETTE COLORED AND GILDED. XIII CENTURY. MADONNA AND INFANT CHRIST
HEIGHT, 10¾ INCHES

29B. GROUP, COLORED AND GILT. XIII CENTURY. CORONATION OF THE VIRGIN
HEIGHT, 11 INCHES



29C. STATUETTE. XIV CENTURY. MADONNA AND INFANT CHRIST
HEIGHT, 14½ INCHES

22. STATUETTES. ST. ANTHONY OF PADUA. HEIGHT, $20\frac{5}{8}$ INCHES

23. MADONNA AND INFANT CHRIST. HEIGHT, $17\frac{3}{4}$ INCHES

24. GROUP. THE RESURRECTION OF CHRIST WITH ANGELS ATTENDING
HEIGHT, 9¾ INCHES

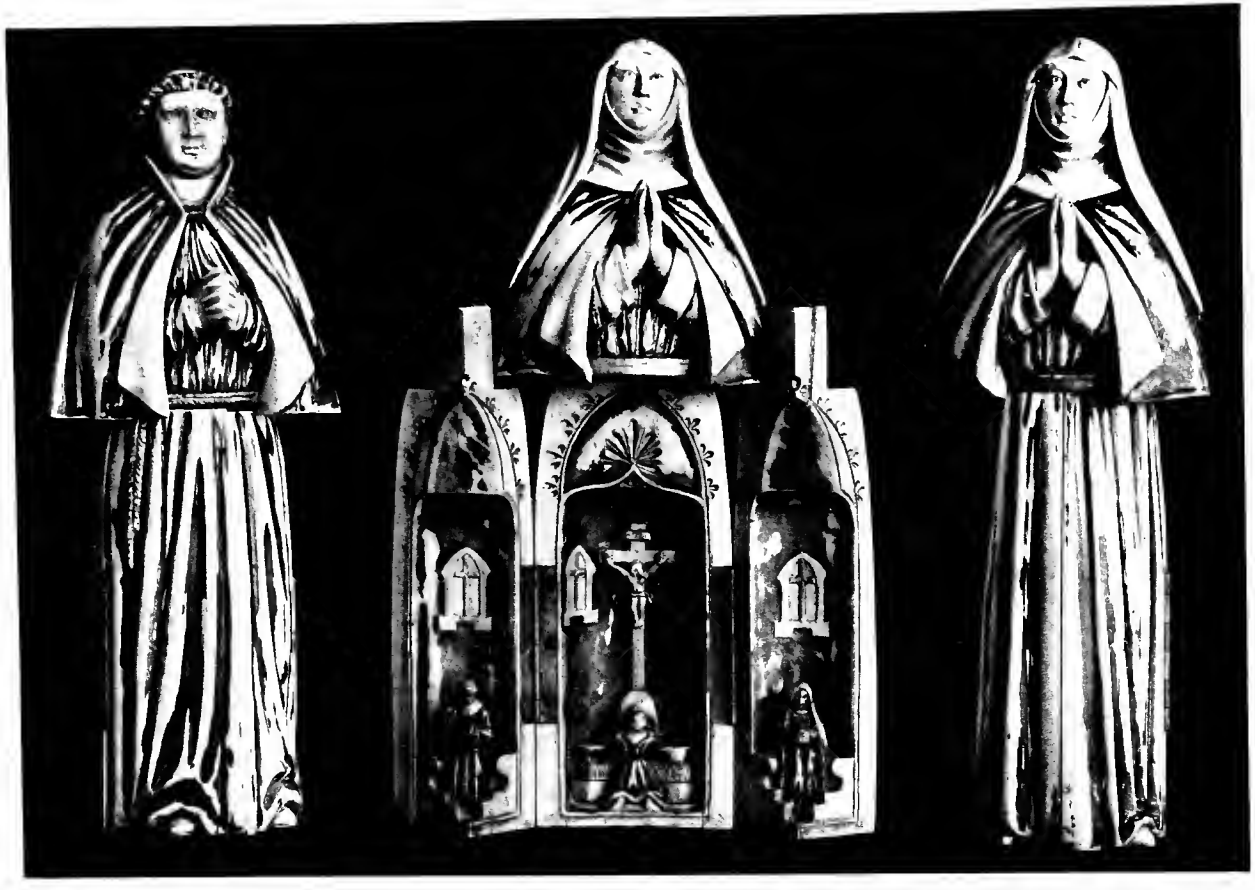
25. STATUETTES. THE VIRGIN IN ADORATION
HEIGHT, 6½ INCHES

26. CHRIST BLESSING LITTLE CHILDREN
HEIGHT, 9 INCHES

27. THE VIRGIN ENTHRONED ON A GLOBE
HEIGHT, 6⅝ INCHES

28. STATUETTE. THE VIRGIN IN ADORATION. HEIGHT, 13 INCHES

29, 30. TWO SHEPHERD ROCKERIES. PORTUGUESE (GOA) CARVINGS HEIGHT, 10½ INCHES



31, 32. STATUETTES OF A MONK AND A NUN. THE LOWER PART OF EACH UNFOLDING AS A TRIPTYCH REVEALS A FIGURE KNEELING AT THE FOOT OF A CRUCIFIX

HEIGHT, 7 INCHES

33, STATUETTES. ST. PAUL HEIGHT, 10 INCHES

34. A FEMALE SAINT HEIGHT, 9 1/4 INCHES

35. CHRIST WITH EMBLEMS OF THE PASSION HEIGHT, 9 INCHES

36. ST. MATTHEW HEIGHT, 8 INCHES

37, 38. DIPTYCHS IN SPHERICAL FORM. THE FIRST SHOWS THE FLAGELLATION AND CRUCIFIXION; THE SECOND, WITH ENAMELED FIGURES, CHRIST BEFORE PILATE AND CHRIST IN THE GARDEN

DIAMETER, 3 1/2 INCHES AND 2 3/8 INCHES

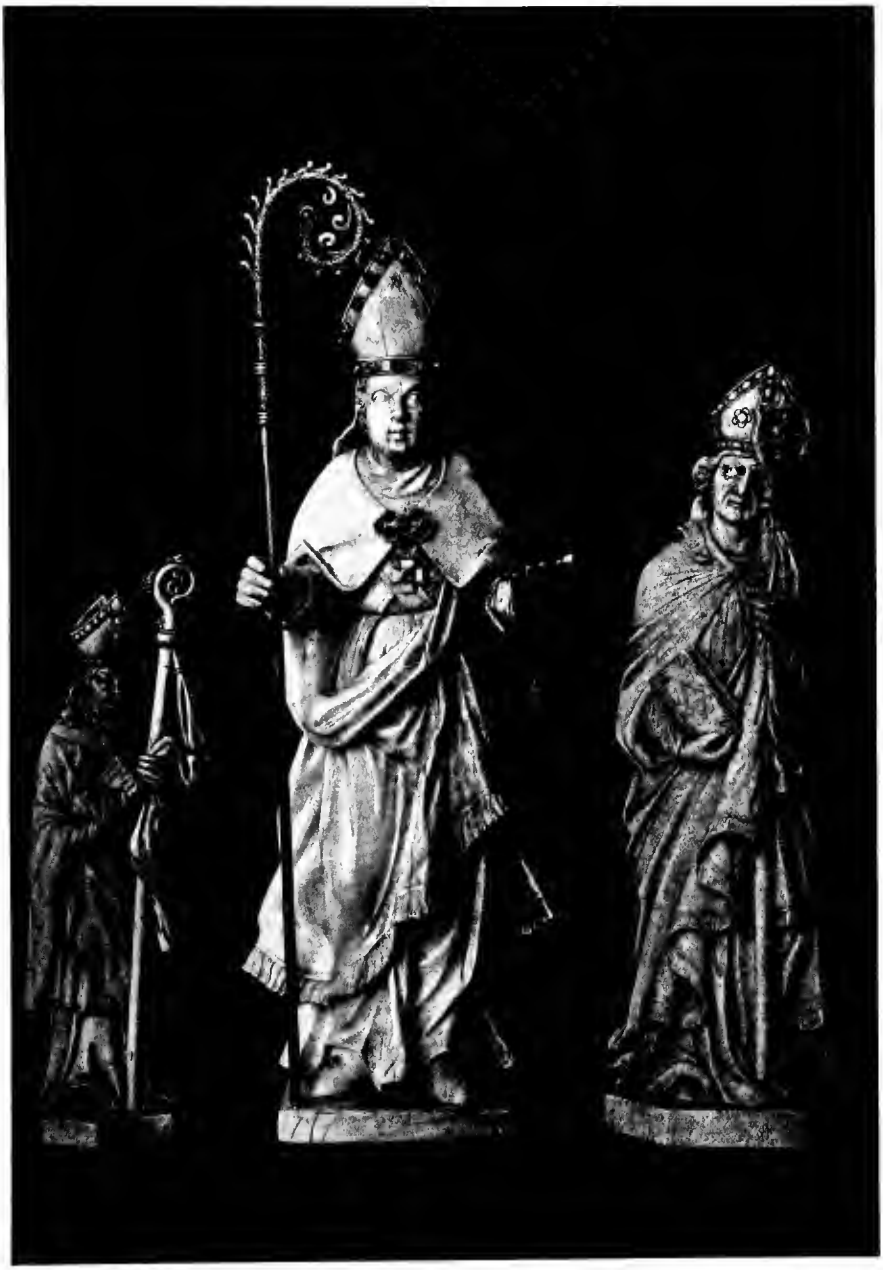
39. DEVOTIONAL TRIPTYCH. XV CENTURY. SCENES FROM THE LIFE OF CHRIST

EACH OF THE THREE PARTS IS DIVIDED INTO THREE REGISTERS BY GOTHIC ARCADES. THE CENTRAL SERIES SHOWS THE OFFERINGS OF THE MAGI, THE CRUCIFIXION AND THE ASCENSION. IN THE SIDE SERIES, THE NATIVITY, THE KISS OF JUDAS, JUDAS HANGING, THE ENTRY INTO JERUSALEM, AND THE RESURRECTION.

HEIGHT, $10\frac{1}{2}$ INCHES; WIDTH, $10\frac{3}{8}$ INCHES

40. TRIPTYCH, MADONNA AND INFANT CHRIST WITH ST. JOSEPH AND ST. JOHN

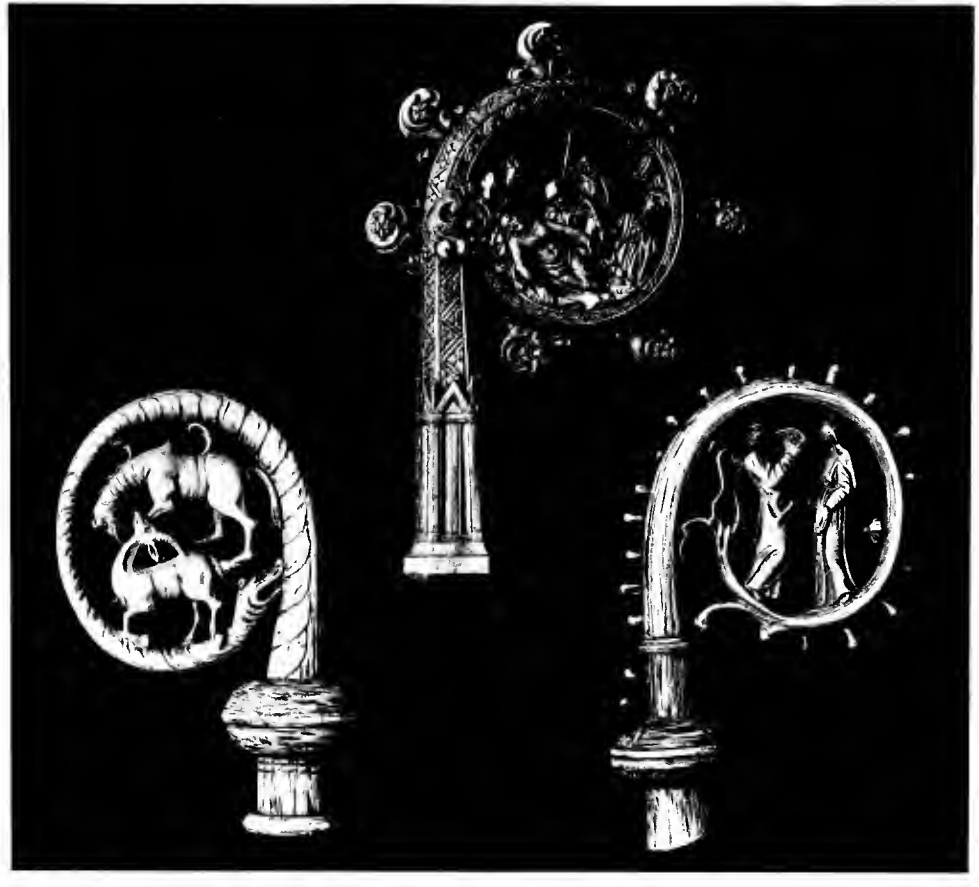
HEIGHT, 7 INCHES; WIDTH, $4\frac{3}{4}$ INCHES



41, 42, 43. PORTRAIT STATUETTES OF ARCHBISHOPS. XV CENTURY

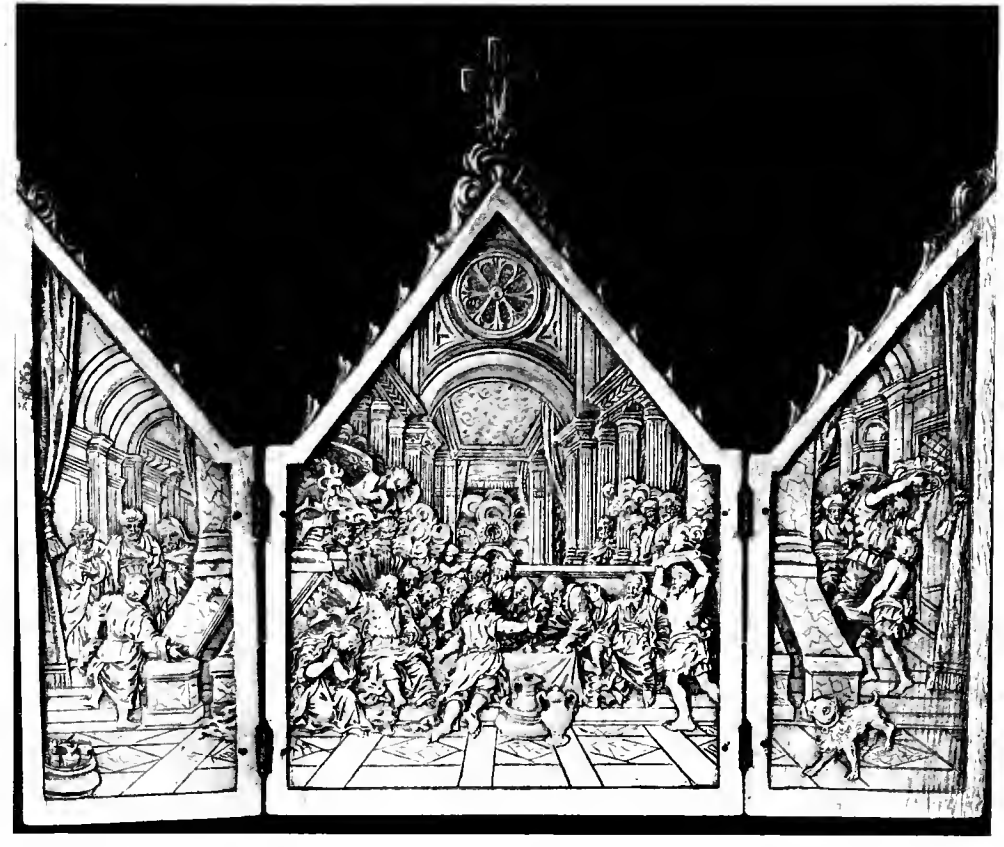
HEIGHT, 7⅛ INCHES. HEIGHT, 11 INCHES. HEIGHT, 9¼ INCHES

THE CENTER ONE HOLDS A SILVER STAFF, AND HIS MITRE, COPE CLASP AND SHOES ARE SET WITH JEWELS

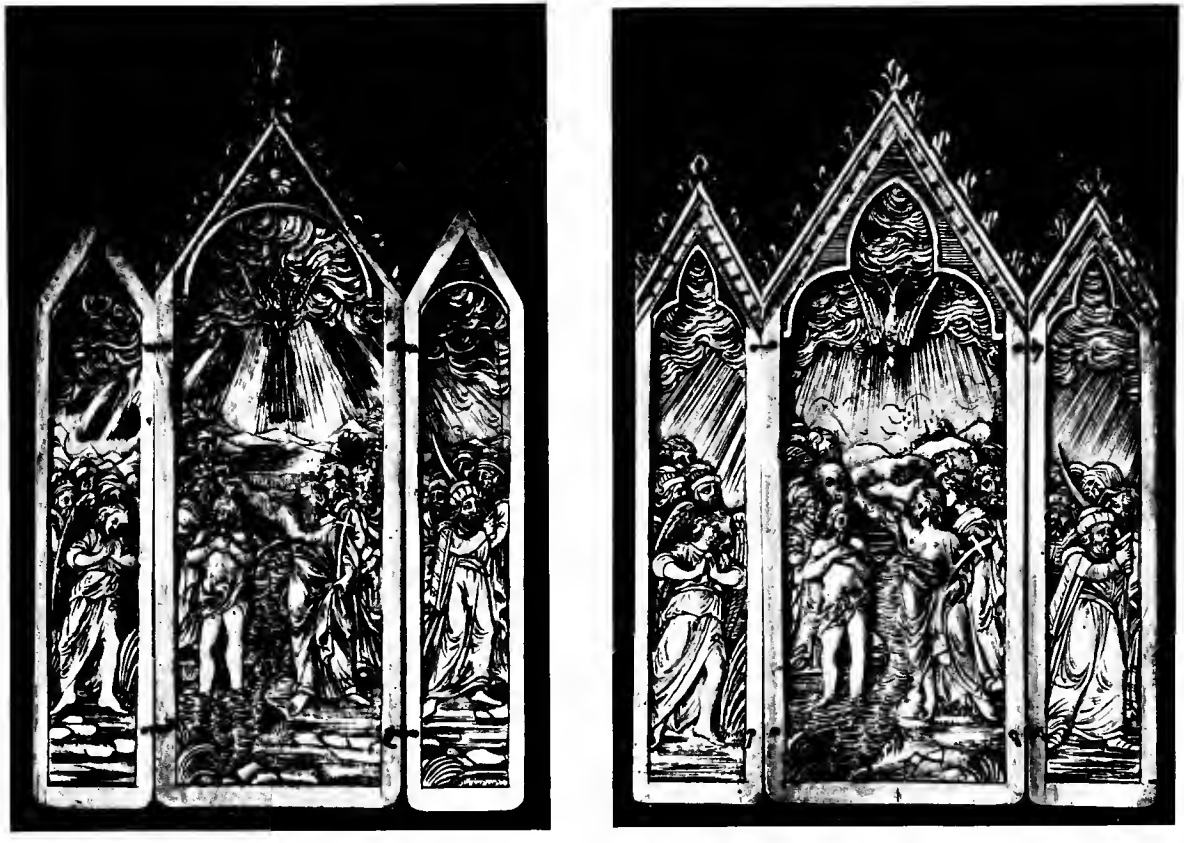


44. THREE CROSIER HEADS: XV CENTURY. A DRAGON ENCLOSING A GRIFFIN AND DEER, HEIGHT, 16 INCHES; WIDTH, 4 1/2 INCHES
45, DESCENT FROM THE CROSS. HEIGHT, 7 3/8 INCHES; WIDTH, 5 1/8 INCHES
46. THE ANNUNCIATION. HEIGHT, 6 1/2 INCHES; WIDTH, 4 3/4 INCHES

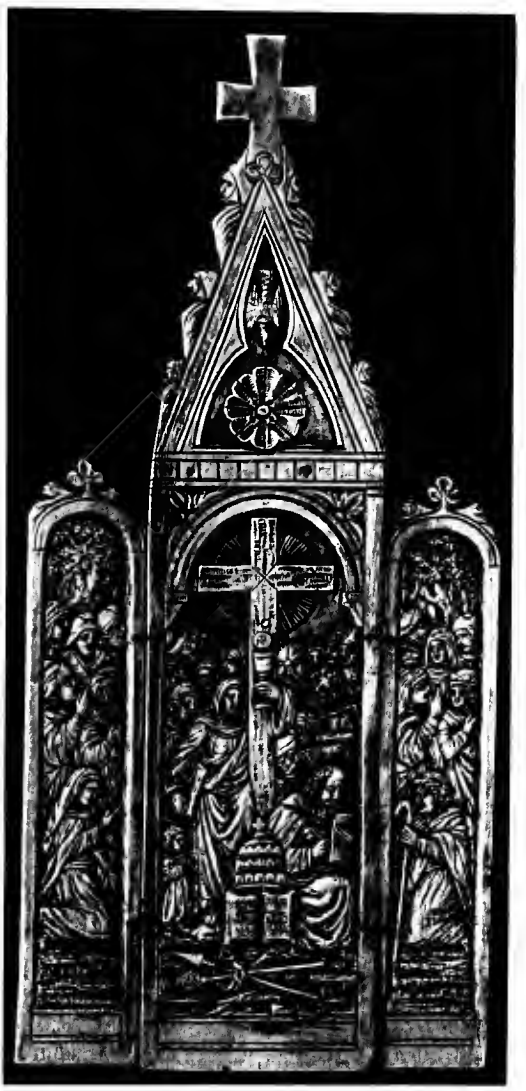
47. TRIPTYCH. BENITIER OR HOLY WATER CUP. THE SCENE AT GOLGOTHA
HEIGHT, 7 INCHES: WIDTH, 7½ INCHES



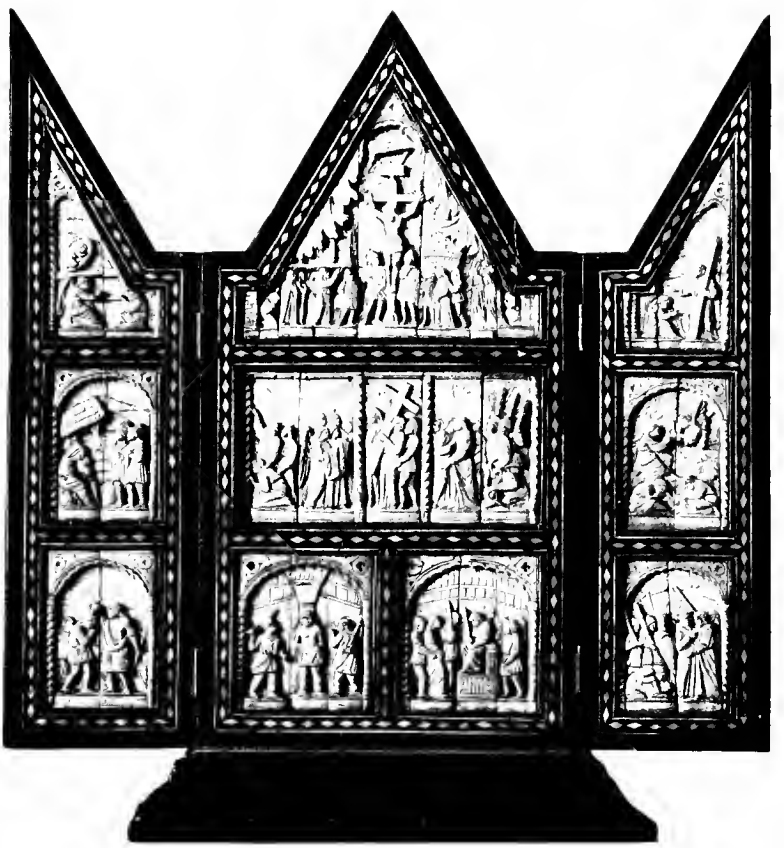
48. TRIPTYCH. CHRIST AT THE FEAST IN THE HOUSE OF SIMON
HEIGHT, $6^{5}/_{8}$ INCHES; WIDTH, $8^{1}/_{4}$ INCHES



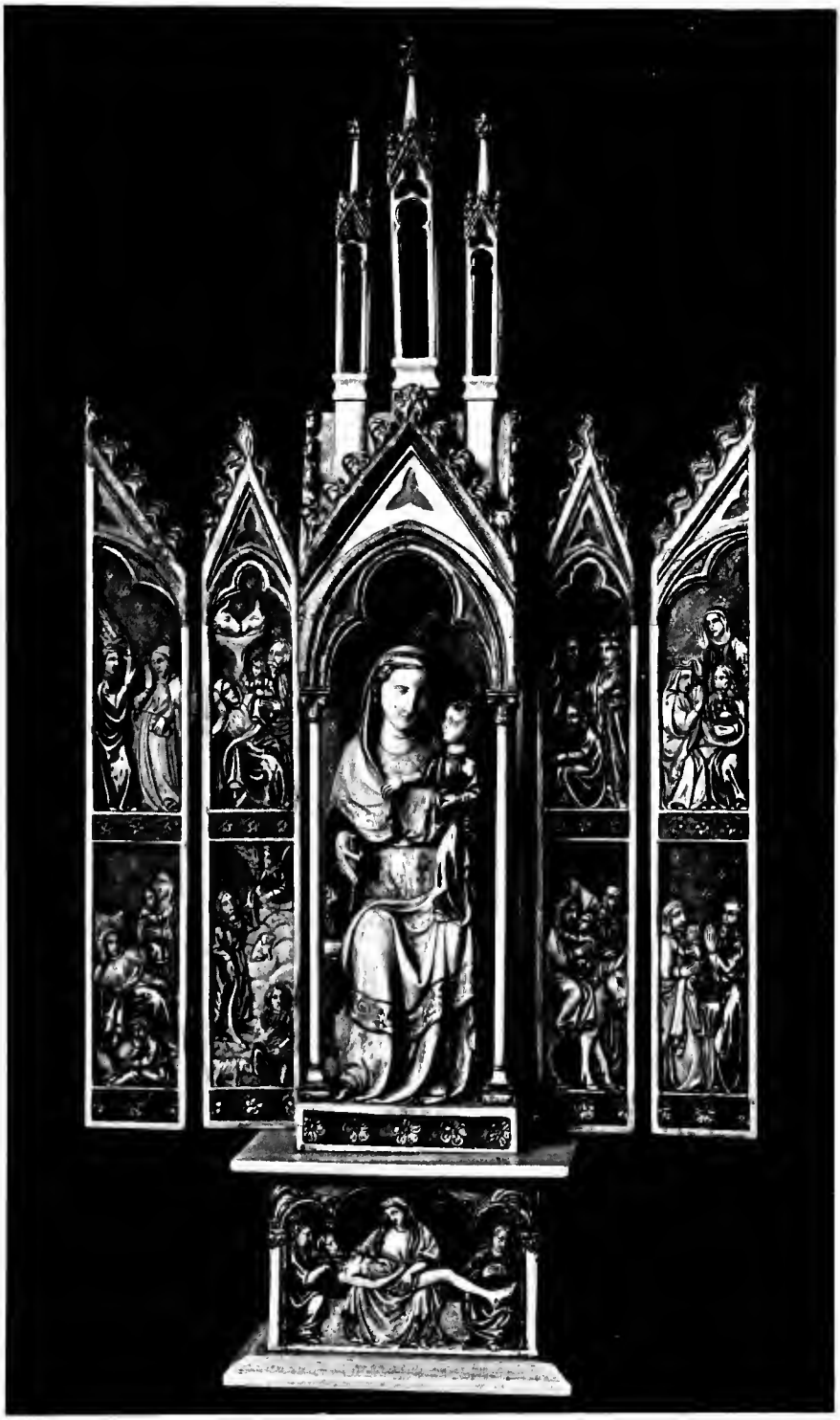
49, 50. IVORY DEVOTIONAL TRIPTYCHS. THE BAPTISM OF CHRIST BY ST. JOHN
HEIGHT, 7⅛ INCHES; WIDTH, 5¼ INCHES



51. TRIPTYCH. THE PROPHET ELIAS ANNOUNCING THE MESSIAH
HEIGHT, 13¼ INCHES; WIDTH, 6⅛ INCHES

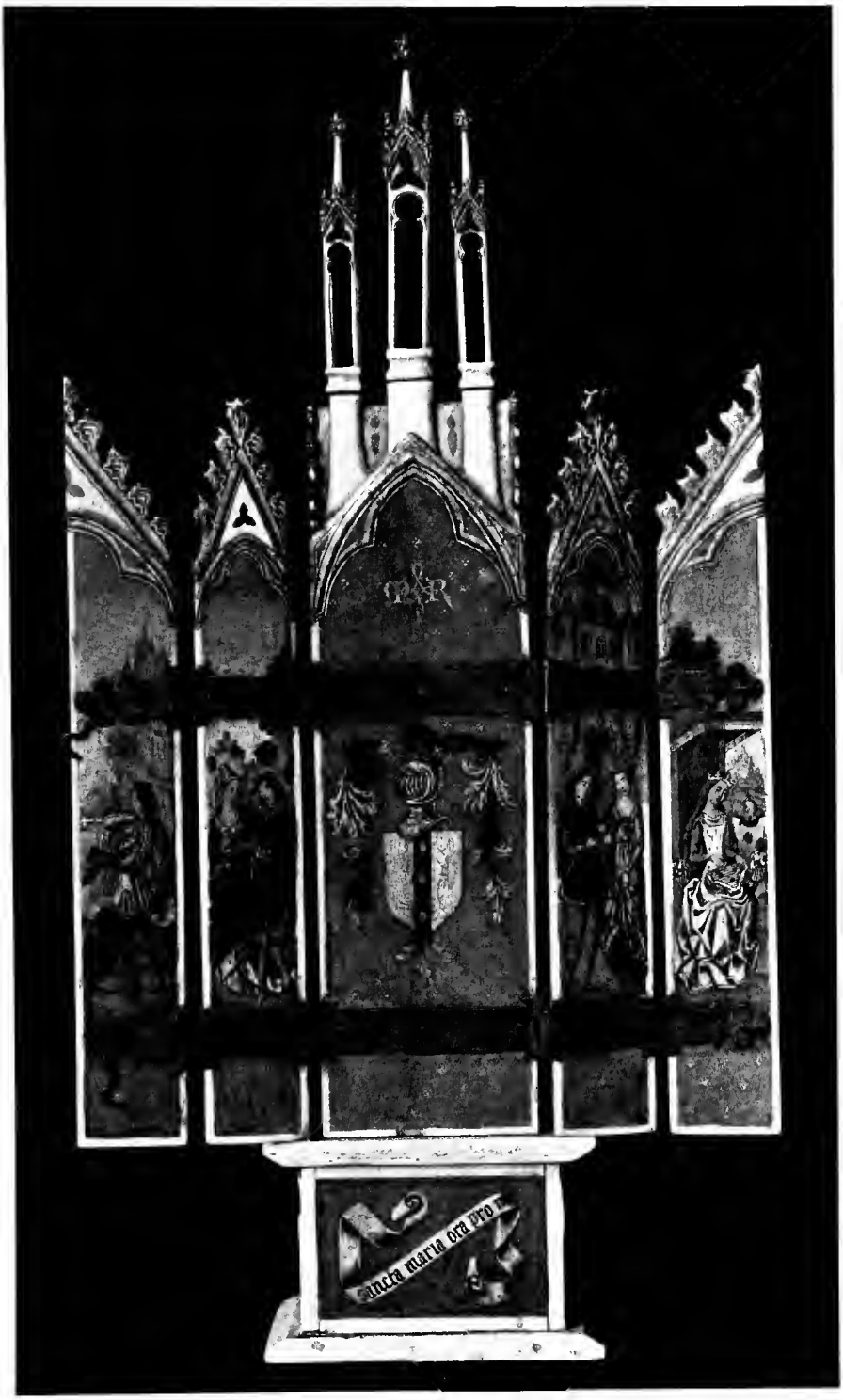


52. TRIPTYCH MOUNTED IN WOOD. XV CENTURY. SCENES IN THE LIFE OF CHRIST
HEIGHT, 15 INCHES; WIDTH, 13¾ INCHES



53. DEVOTIONAL POLYPTYCH ENCLOSING STATUETTE OF MADONNA AND INFANT CHRIST. THE WINGS SHOW SCENES FROM THE LIFE OF THE VIRGIN: THE ANNUNCIATION, THE NATIVITY, THE ADORATION OF THE KINGS, THE FLIGHT INTO EGYPT, ETC.

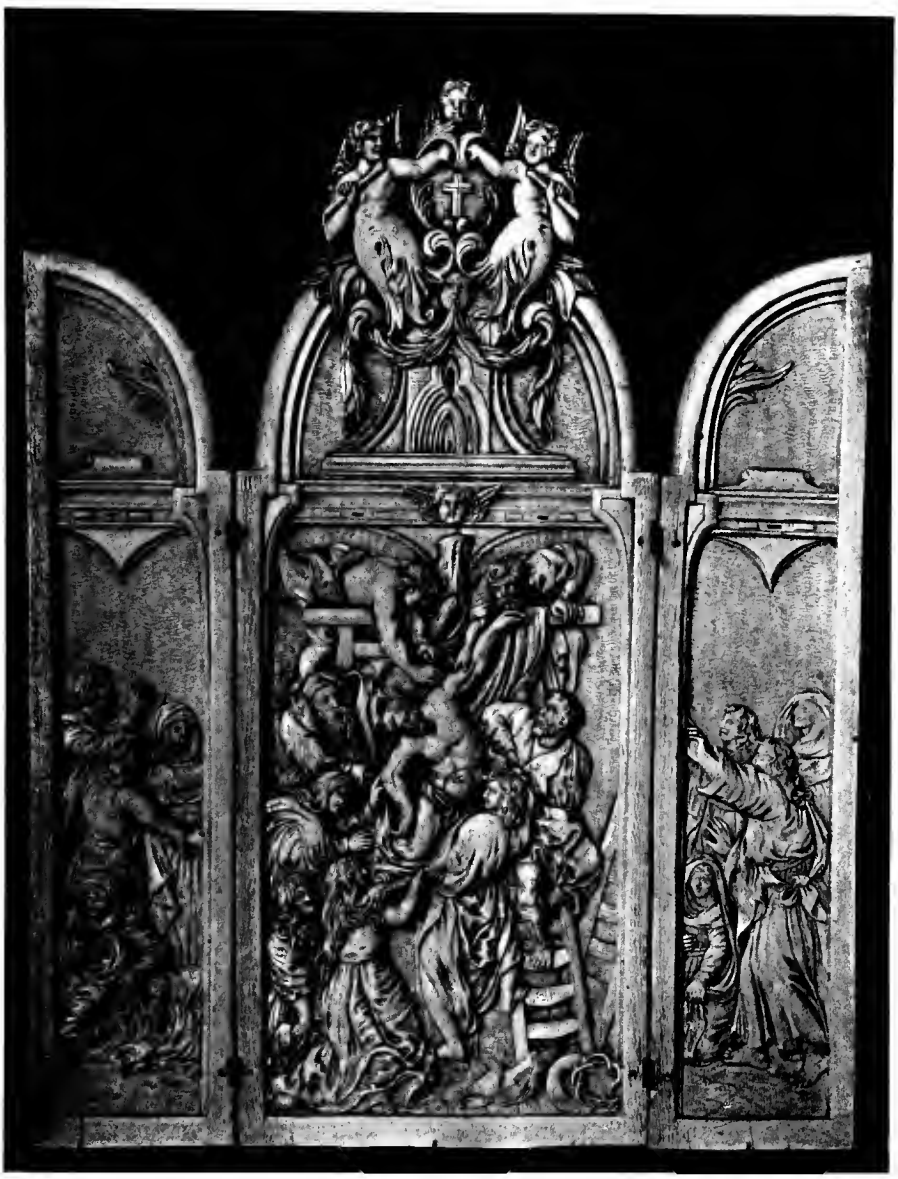
HEIGHT, 13 7/8 INCHES; WIDTH, OPEN, 8 1/8 INCHES



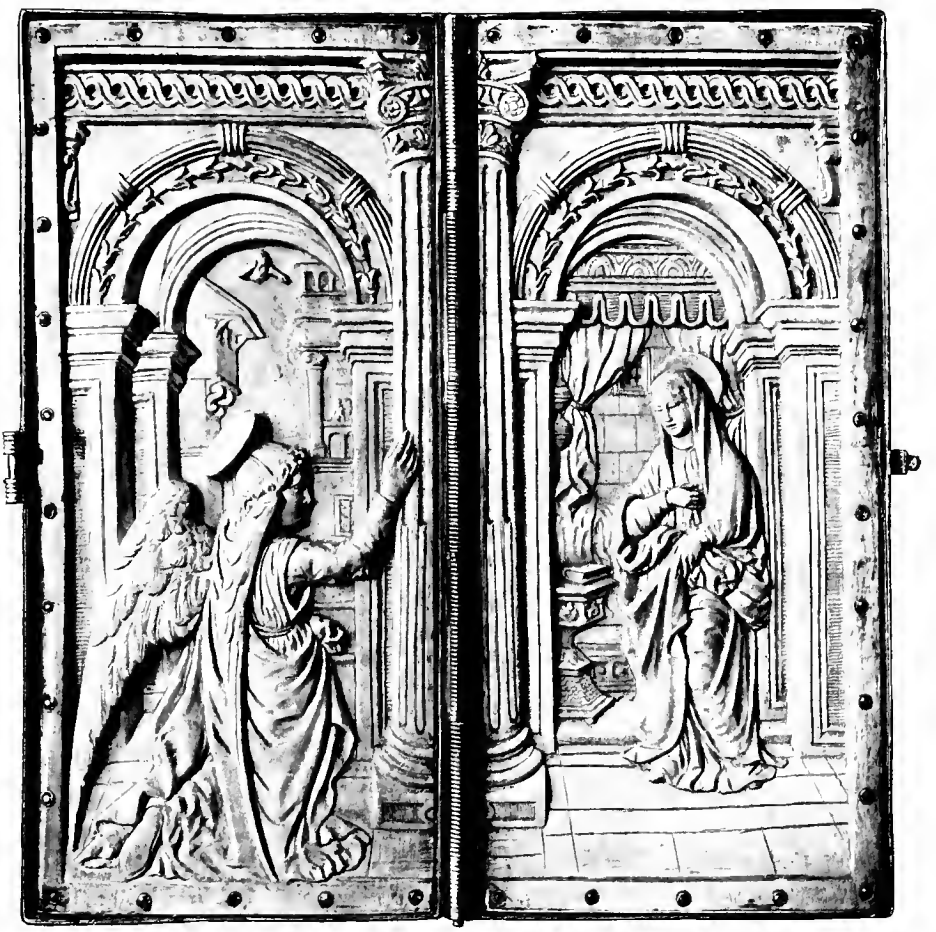
IVORY POLYPTYCH WITH PAINTED DECORATION (EXTERIOR VIEW OF PRECEDING)

54. THE MIRACULOUS DRAUGHT OF FISHES—AFTER KASPER DE CRAYER (BRUSSELS MUSEUM)
HEIGHT, 4¾ INCHES; WIDTH, 10¼ INCHES

55. DIPTYCH. THE NATIVITY AND THE ADORATION OF THE MAGI
HEIGHT, 7 INCHES; WIDTH, 9¼ INCHES



56. TRIPTYCH. THE DESCENT FROM THE CROSS (AFTER RUBENS)
HEIGHT, 11⅜ INCHES; WIDTH, 9⅛ INCHES



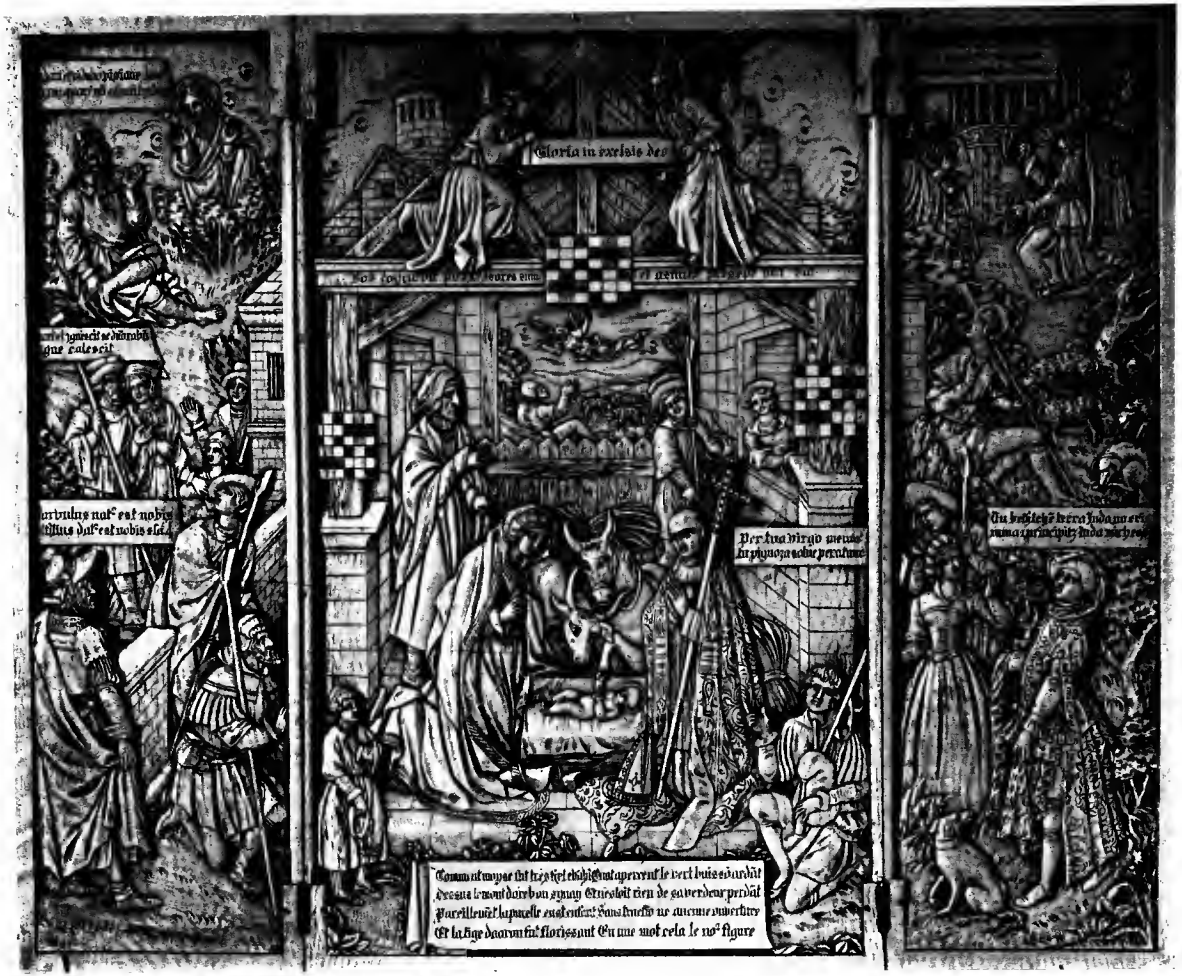
57. DEVOTIONAL DIPTYCH. THE ANNUNCIATION

HEIGHT, 8 INCHES; WIDTH, $7\frac{3}{4}$ INCHES

58. TRIPTYCH. THE ILDEFONSE ALTAR PICTURE. AFTER RUBENS
(IMPERIAL MUSEUM, VIENNA)

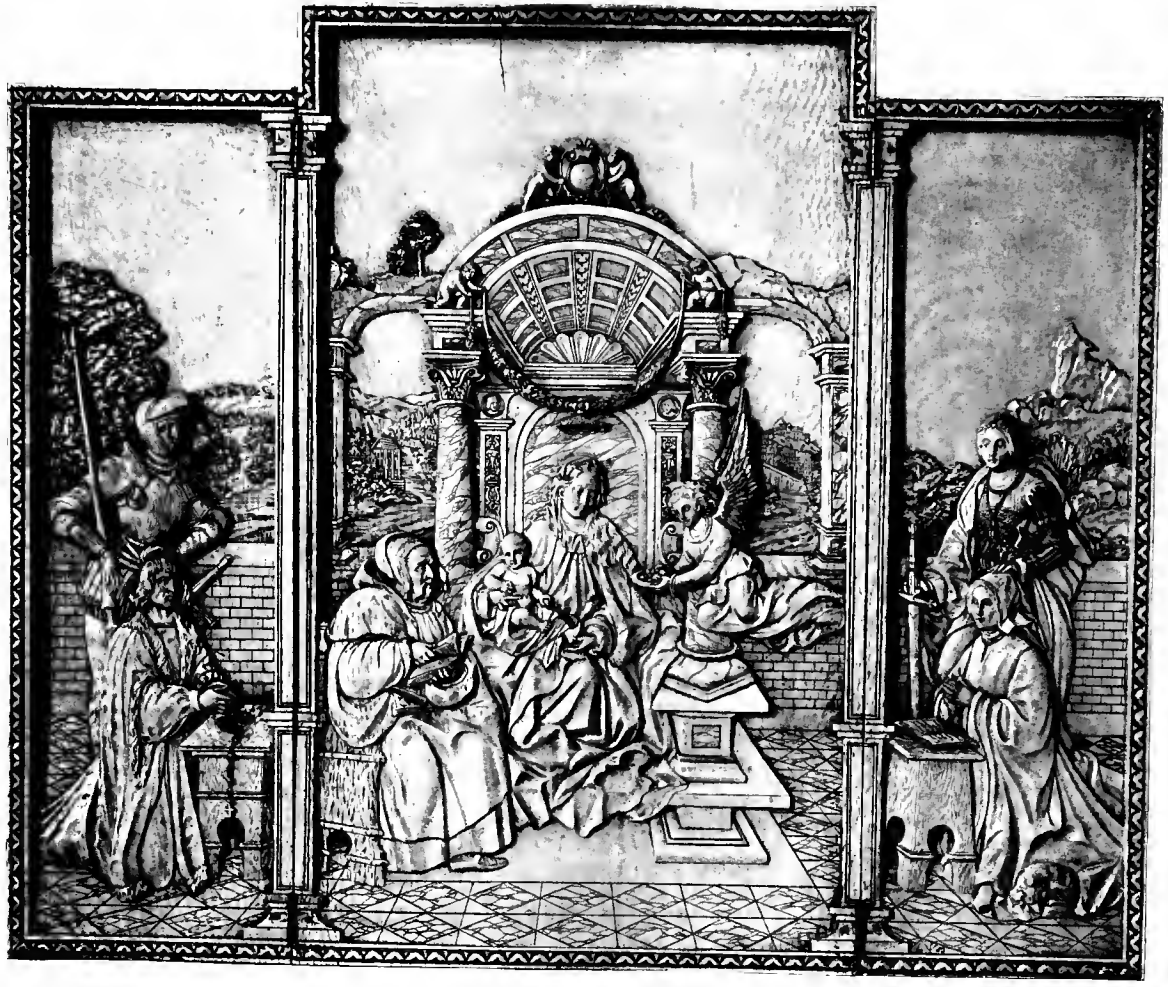
ON THE WINGS ARCHDUKE ALBRECHT AND ARCHDUCHESS CLARA EUGENIA ISABELLA

HEIGHT, 10¼ INCHES; WIDTH, 9⅛ INCHES



59. DEVOTIONAL TRIPTYCH. XVI CENTURY. THE NATIVITY

HEIGHT, 10¼ INCHES; WIDTH, 12¼ INCHES



60. COMMEMORATIVE TRIPTYCH. THE MOTHER AND INFANT CHRIST, WITH PORTRAITS OF DONORS. XVI CENTURY
HEIGHT, 10⅞ INCHES; WIDTH, 12¼ INCHES

61. HISTORICAL TRIPTYCH. LOUIS XIII AT THE PASS OF SUSA

HEIGHT, 7 1/8 INCHES; WIDTH, 5 3/8 INCHES

62. TRIPTYCH. ARCHANGEL MICHAEL TRIUMPHING OVER THE SPIRITS OF EVIL

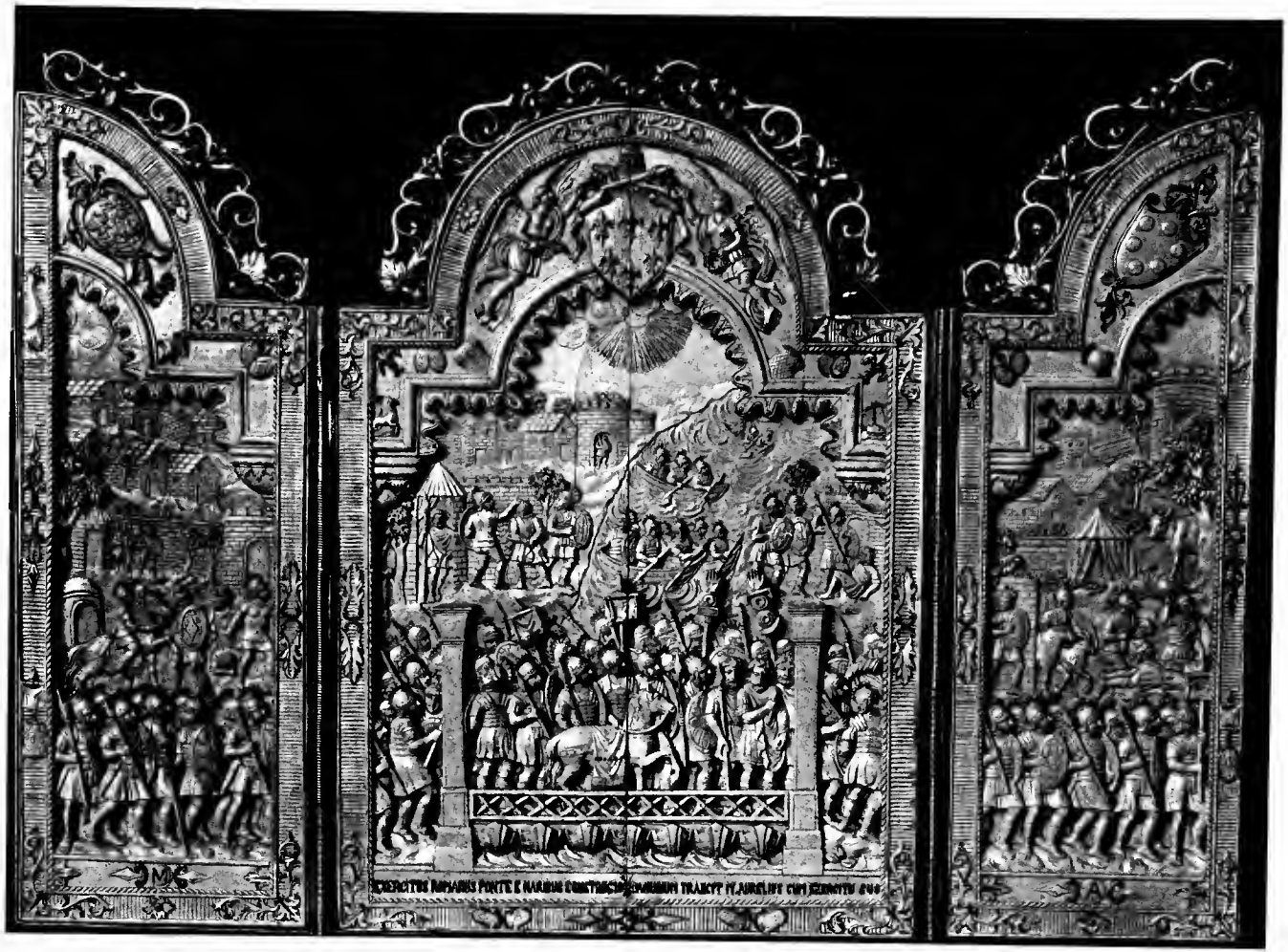
HEIGHT, 5 7/8 INCHES; WIDTH, 4 INCHES

63. HISTORICAL TRIPTYCH IN COLOR. FRANCIS I KNIGHTED BY CHEVALIER BAYARD

HEIGHT, $6^{1}/_{4}$ INCHES; WIDTH, $5^{3}/_{8}$ INCHES

64. HISTORICAL TRIPTYCH IN COLOR. HENRY IV KING OF FRANCE OUT HUNTING

HEIGHT, $6^{1}/_{8}$ INCHES; WIDTH, $5^{1}/_{4}$ INCHES



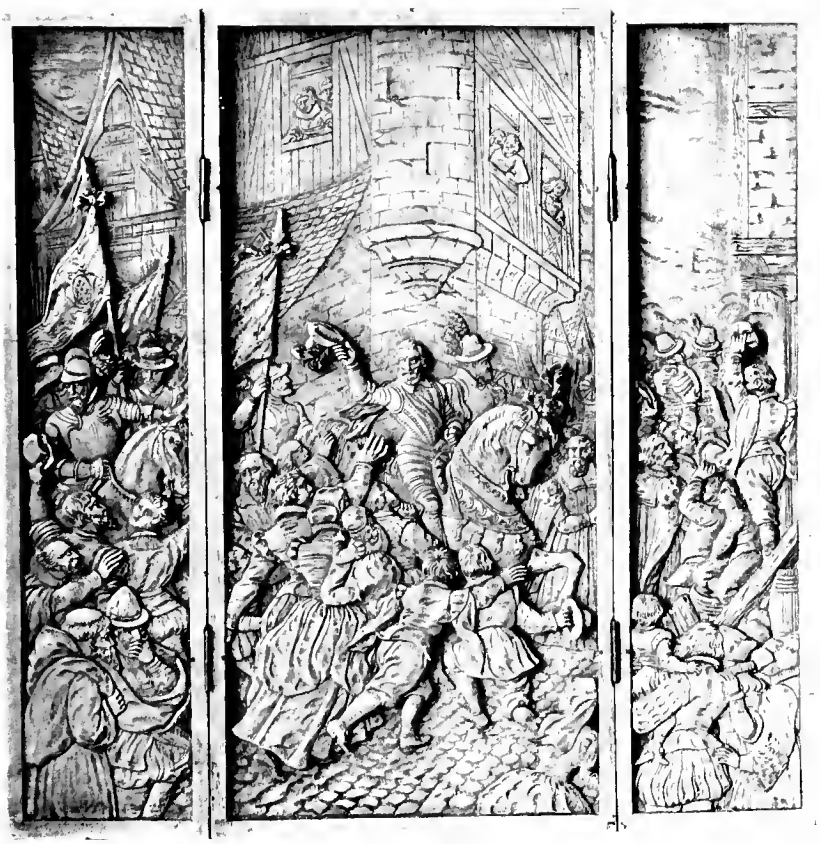
65. HISTORICAL TRIPTYCH. THE TRIUMPH OF MARCUS AURELIUS; THE ROMAN ARMY CROSSING THE DANUBE. FRAMED IN SILVER SET WITH RUBIES AND EMERALDS

HEIGHT, 14 INCHES; WIDTH, 20 INCHES

66. HISTORICAL TRIPTYCH. JOAN OF ARC ENCOURAGING THE FRENCH ARMY
HEIGHT, 10½ INCHES; WIDTH, 11½ INCHES

67. HISTORICAL TRIPTYCH. SOBIESKI DELIVERS VIENNA

HEIGHT, 9⅞ INCHES; WIDTH, 9½ INCHES



68. HISTORICAL TRIPTYCH. HENRY IV ENTERING PARIS

HEIGHT, 10¾ INCHES; WIDTH, 10 INCHES

69 HISTORICAL TRIPTYCH. HENRY IV. THE WINGS SHOW HIS ENTRY INTO PARIS AND SIGNING THE EDICT OF NANTES

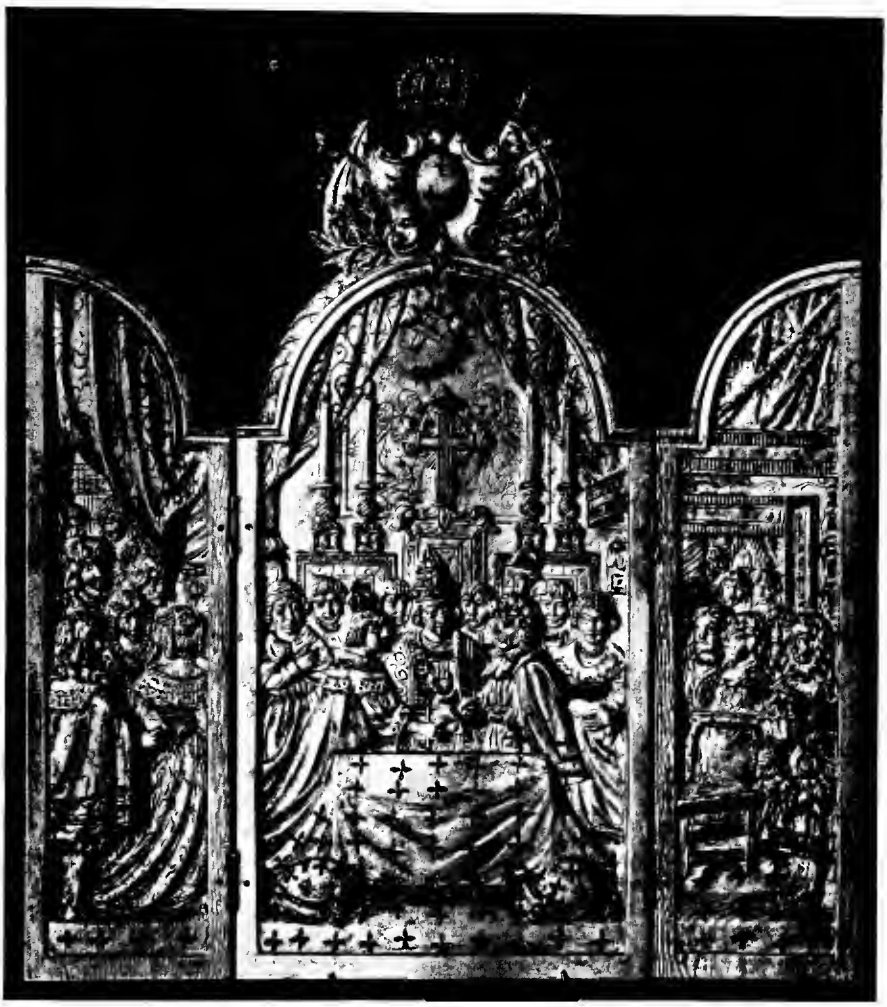
HEIGHT, 7 INCHES; WIDTH, 6 INCHES

70, 71. PORTRAITS. HENRY IV AND MARIE DE MEDICIS

HEIGHT, 4 INCHES; WIDTH, 3 INCHES

72, 73. BOOK COVERS. ST. FRANCIS AND ST. JEROME

HEIGHT, $6\frac{3}{4}$ INCHES; WIDTH, 4 INCHES



74. HISTORICAL TRIPTYCH, COLORED AND GILDED. MARRIAGE OF HENRY IV AND MARIE DE MEDICIS

HEIGHT, $7^{3}/_{4}$ INCHES; WIDTH, 7 INCHES

75. HISTORICAL TRIPTYCH. HOMAGE TO MARIE DE MEDICIS, QUEEN OF HENRY IV OF FRANCE (1600)
HEIGHT, 9 1/4 INCHES; WIDTH, 7 1/4 INCHES

76, 77. PORTRAIT STATUETTES. MADAME DE MONTPENSIER AND THE GRAND CONDE
HEIGHT, 10¼ INCHES

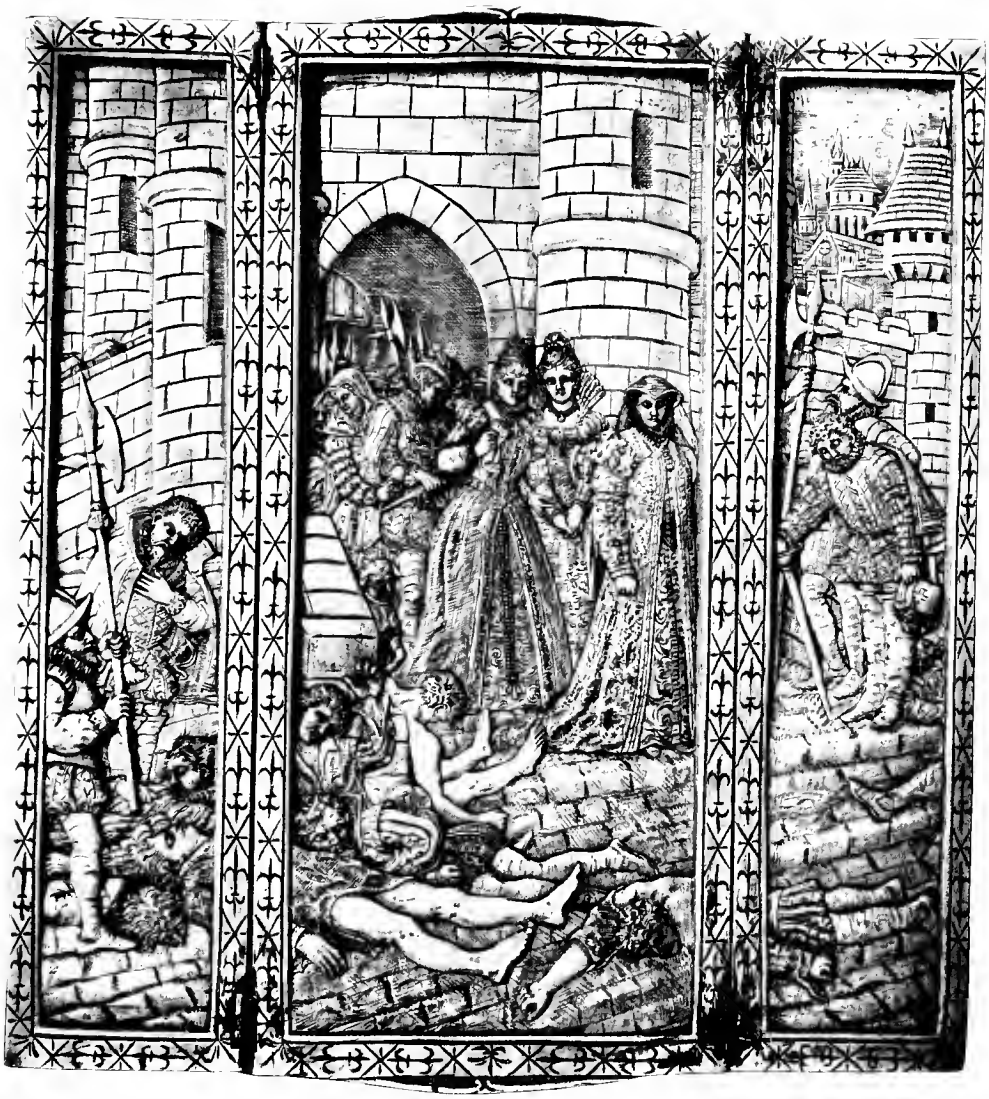
78. TRIPTYCH. JOAN OF ARC AT COMPEIGNE
HEIGHT, $8\frac{3}{4}$ INCHES; WIDTH, 8 INCHES

79. TRIPTYCH. FRANCIS I. BATTLE SCENES ON SIDE WINGS
HEIGHT, 6 INCHES; WIDTH, $4\frac{3}{4}$ INCHES

80. HISTORICAL TRIPTYCH. THE BATTLE OF PAVIA, 1525, IN WHICH THE FRENCH ARMY LED BY FRANCIS I WAS DEFEATED AND HE TAKEN PRISONER

HEIGHT, $10\frac{3}{8}$ INCHES; WIDTH, $8\frac{3}{4}$ INCHES

81. HISTORICAL TRIPTYCH. THE ARRIVAL OF MARIE DE MEDICIS AT MARSEILLES
HEIGHT, 10¼ INCHES; WIDTH, 10½ INCHES



82. HISTORICAL TRIPTYCH. THE MASSACRE OF ST. BARTHOLOMEW'S DAY
HEIGHT, 12¼ INCHES; WIDTH, 11 INCHES

83. RELIEF PANEL. DEATH OF HENRY II

HEIGHT, 4 7/8 INCHES; WIDTH, 7 1/2 INCHES

84. HISTORICAL TRIPTYCH. TRIUMPHAL MARCH OF ATTILA, KING OF THE HUNS

HEIGHT, 4 7/8 INCHES; WIDTH, 6 1/8 INCHES

85. HISTORICAL TRIPTYCH. FREDERICK THE GREAT IN BATTLE
HEIGHT, 5 3/8 INCHES; WIDTH, 4 1/4 INCHES

86. HISTORICAL TRIPTYCH. FRENCH KING HUNTING
HEIGHT, 5 3/8 INCHES; WIDTH, 4 1/4 INCHES

87. TRIPTYCH. THE MARRIAGE OF JOSEPH AND MARY

HEIGHT, $5\frac{7}{8}$ INCHES; WIDTH, $4\frac{1}{8}$ INCHES

88. HISTORICAL TRIPTYCH. THE RETURN OF CORTEZ

HEIGHT, $6\frac{1}{2}$ INCHES; WIDTH, $4\frac{1}{4}$ INCHES

89. PANEL. LOUIS XII, SURNAMED "THE FATHER OF THE PEOPLE," SHOWING CLEMENCY TO HIS SUBJECTS
HEIGHT, 4 INCHES; WIDTH, 10 INCHES

90. TRUMPETER AND DRUMMER (AFTER ALBERT DÜRER)
HEIGHT, 10⅛ INCHES; WIDTH, 6¼ INCHES

91. PANEL. DEPARTURE FOR THE CHASE
HEIGHT, 10¼ INCHES; WIDTH, 6⅞ INCHES

92. TRIPTYCH. A PROCESSION ON THE DYKE

HEIGHT, 5 $\frac{13}{16}$ INCHES; WIDTH, 4 $\frac{1}{4}$ INCHES

93. TRIPTYCH. ASSASSINATION OF HENRY III

HEIGHT, 6 INCHES; WIDTH, 4 $\frac{1}{8}$ INCHES

94. IVORY RELIEF CARVING. MARRIAGE CONTRACT AT THE RUSSIAN COURT; ARRIVAL OF THE FIANCÉE OF THE CZAR

HEIGHT, 11¾ INCHES; WIDTH, 13¾ INCHES

95. HISTORICAL TRIPTYCH. LOUIS XIV AT THE GATES OF STRASBURG

HEIGHT, 7 ⅞ INCHES; WIDTH, 7 INCHES

96. TRIPTYCH. MADONNA OF THE PESARO FAMILY (AFTER TITIAN)

HEIGHT, 7 INCHES; WIDTH, 4 INCHES

97. TRIPTYCH. THE MARRIAGE OF JOSEPH AND MARY

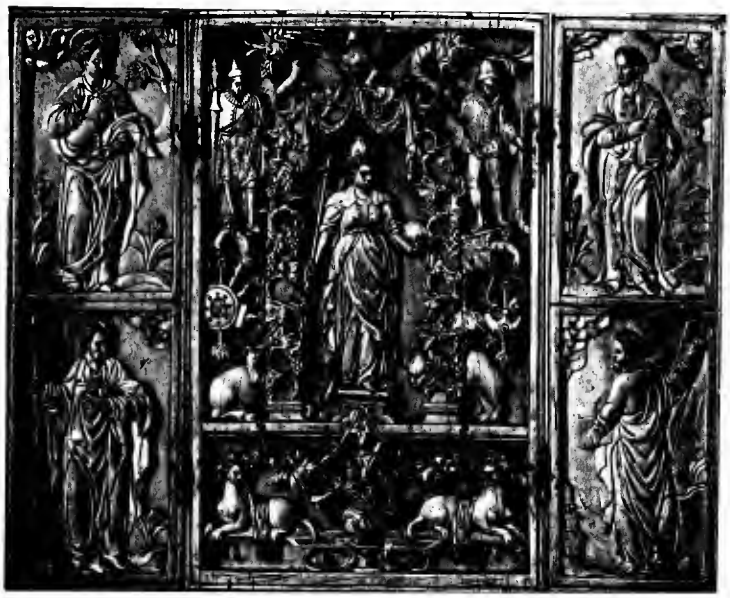
HEIGHT, 6 INCHES; WIDTH, 4 INCHES

98. TRIPTYCH. MADONNA AND INFANT CHRIST WITH ANGELS

HEIGHT, 7 INCHES; WIDTH, 4⅛ INCHES

99. TRIPTYCH. RICHARD COEUR DE LION
HEIGHT, $5^{1}/_{2}$ INCHES; WIDTH, $4^{1}/_{4}$ INCHES

100. HISTORICAL TRIPTYCH. RETURN OF FRANCIS I IN TRIUMPH
HEIGHT, $5^{1}/_{4}$ INCHES; WIDTH, $4^{3}/_{4}$ INCHES



101. TRIPTYCH. THE FOUR EVANGELISTS AND THEIR PROTECTING SAINT
HEIGHT, $7^{5}/_{8}$ INCHES; WIDTH, $9^{1}/_{2}$ INCHES

102. HISTORICAL TRIPTYCH. HANS SCHUTTENSAM, THE ROBBER, BEING LED TO PRISON IN NUREMBURG
HEIGHT, $7^{1}/_{4}$ INCHES; WIDTH, $7^{1}/_{2}$ INCHES

103. RELIEF PANEL. JOAN OF ARC AND CHARLES VII ENTERING THE CATHEDRAL OF RHEIMS

HEIGHT, $4^{1}/_{2}$ INCHES; WIDTH, $7^{1}/_{2}$ INCHES

104 RELIEF PANEL. PETER THE HERMIT PREACHING THE THIRD CRUSADE, 1098

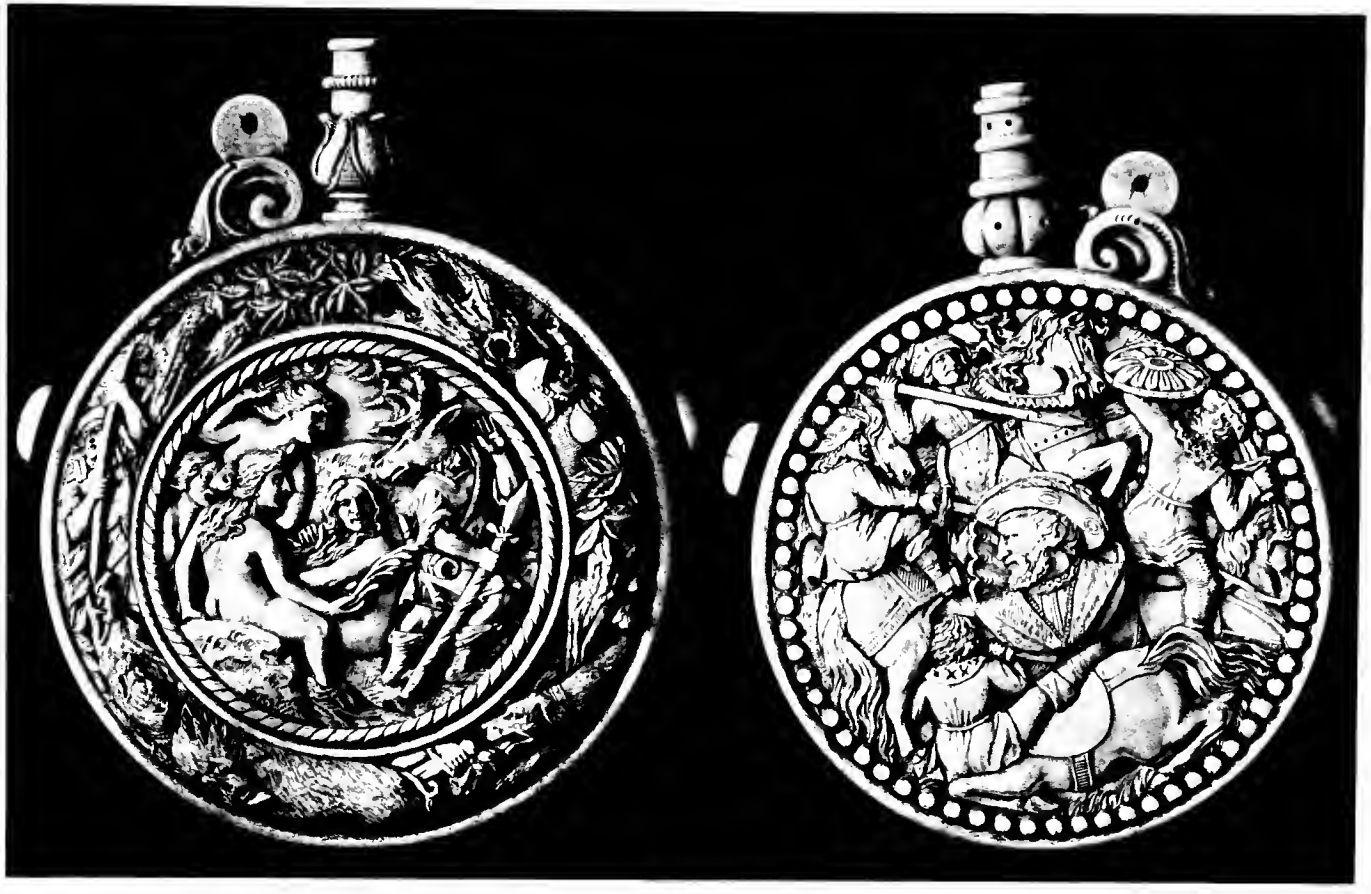
HEIGHT, $4^{3}/_{8}$ INCHES; WIDTH, $7^{1}/_{2}$ INCHES

105. HORN OF WALRUS TUSK
LENGTH, 10 INCHES

106, 107. TWO IVORY TOILET BOXES
DIAMETER, 3 INCHES

108. PULVERINE
HEIGHT, 9 INCHES

109. PULVERINE
LENGTH, 10¼ INCHES



110, 111. TWO POWDER FLASKS ELABORATELY CARVED

DIAMETER, 5 1/2 INCHES

DIAMETER, 4 3/4 INCHES

112, 113, 114. THREE IVORY HORNS OR OLIPHANTS ELABORATELY CARVED WITH SCENES OF THE CHASE
LENGTH 51½ INCHES, 59½ INCHES AND 53 INCHES

115, 116. TWO RELIEF PICTURES FRAMED IN CARVED EBONY

117. A POWDER HORN WITH SCENES OF THE HUNT

118. MADONNA AND CHILD AND ST. JOHN

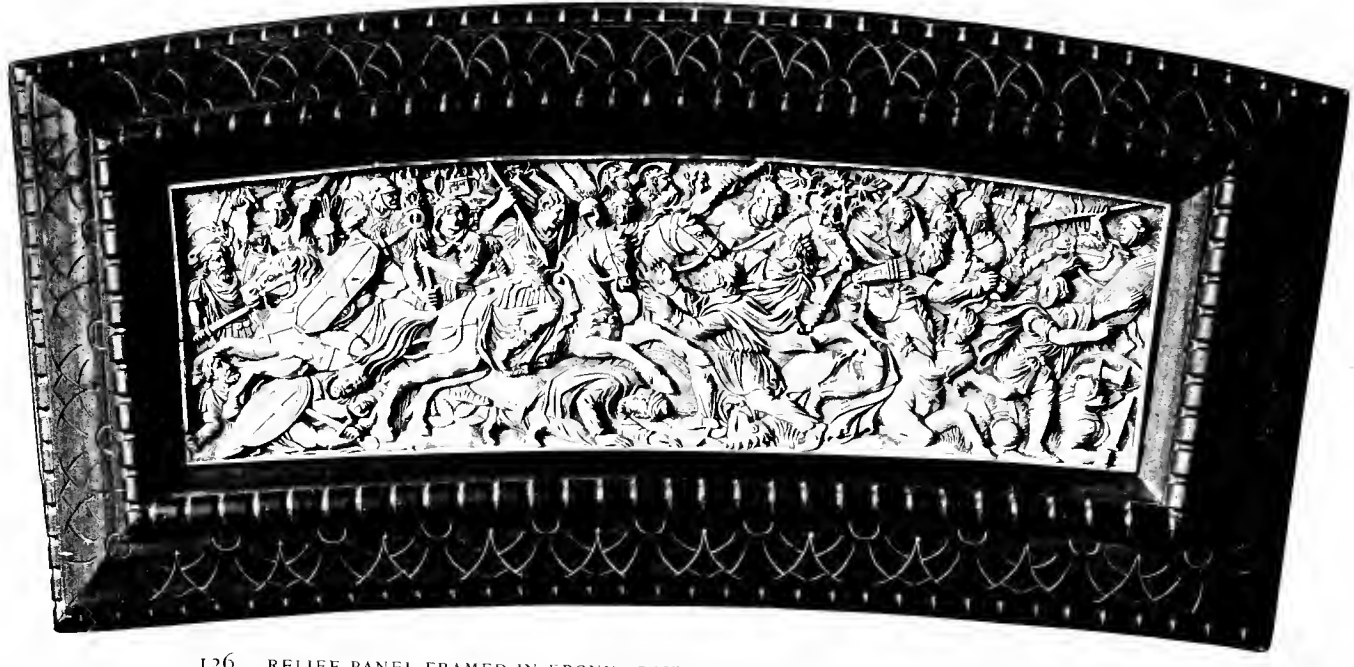
119. RELIEF PANEL. BATTLE OF THE AMAZONS
HEIGHT, 5⅞ INCHES; WIDTH, 11¾ INCHES

120. RELIEF PANEL. THE BATTLE OF ALEXANDER
HEIGHT, $5\frac{3}{8}$ INCHES; WIDTH, $18\frac{3}{8}$ INCHES

121. RELIEF PANEL. VICTORY OF THE COMBINED ENGLISH AND HOLLAND FLEETS UNDER COMMAND OF LORD RUSSELL OVER THE FRENCH OFF LA HOGUE, FRANCE, 1692
HEIGHT, 6 INCHES; WIDTH, 18 INCHES

122, 123. RELIEF PANELS FRAMED IN CARVED WOOD. THE BATTLES OF CONSTANTINE
HEIGHT, $6\frac{1}{4}$ INCHES; WIDTH, $18\frac{3}{8}$ INCHES

124. DARIUS III WOUNDED IN THE BATTLE OF GANGAMELA WITH ALEXANDER THE GREAT, 331 B. C.
125. VICTORY OF ALEXANDER OVER KING PORUS IN THE BATTLE OF HYDASPES, 327 B. C.
HEIGHT, 6 INCHES; WIDTH, 19⅞ INCHES



126. RELIEF PANEL FRAMED IN EBONY. BATTLE BETWEEN ROMANS AND CARTHAGENIANS
HEIGHT, 5 1/4 INCHES; WIDTH, 17 1/2 INCHES

127, 128, 129, 130. RELIEF PANELS. SCENES IN THE THIRTY YEARS' WAR. WALLENSTEIN'S SOLDIERS IN THE TAVERNS OF EGER

HEIGHT, $2^{1}/_{4}$ INCHES; WIDTH, $3^{3}/_{4}$ INCHES

131, 132, 133. RELIEF PANELS. SCENES IN THE THIRTY YEARS' WAR

UPPER—WALLENSTEIN'S ENTRY INTO EGER

HEIGHT, 2¼ INCHES; WIDTH, 4 INCHES

LOWER—WALLENSTEIN'S PROCESSION THROUGH EGER

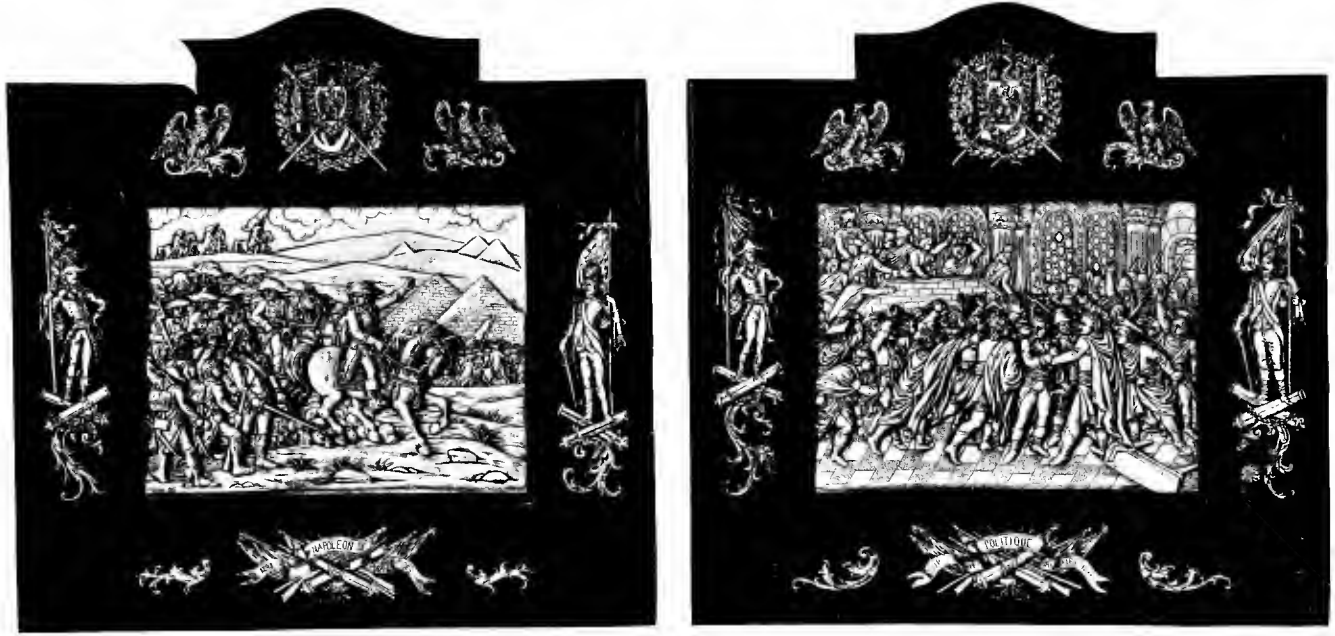
HEIGHT, 2¾ INCHES; WIDTH, 8¼ INCHES

RELIEF PANELS FRAMED IN INLAID IVORY

134. MAXIMILIAN I CROWNS ULRICH VON HUTTEN, THE POET, 1520

135. FREDERICK II CROWNS HIMSELF EMPEROR OF JERUSALEM, 1229

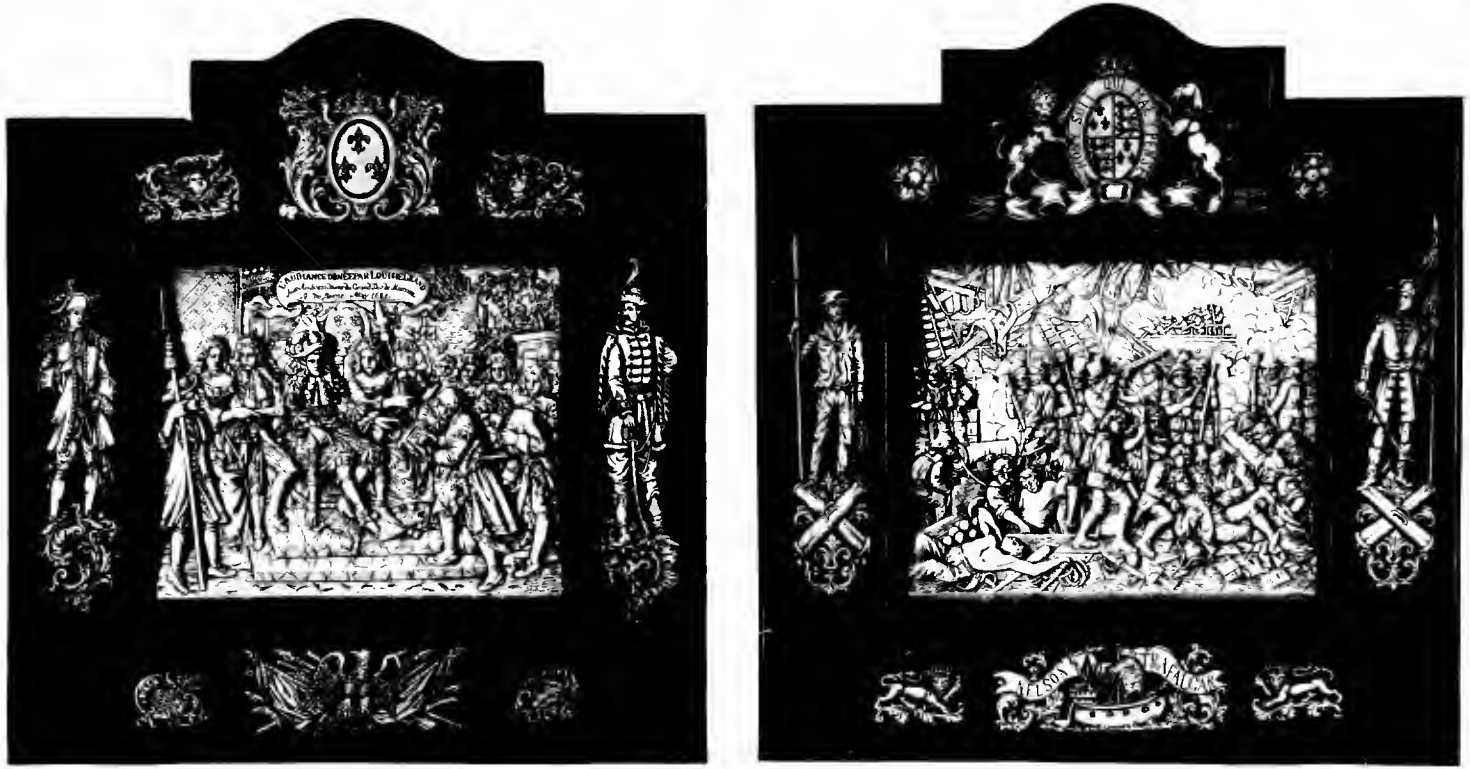
HEIGHT, 14¾ INCHES; WIDTH, 11 INCHES



RELIEF PANELS FRAMED IN EBONY INLAID WITH IVORY

136. NAPOLEON'S CAMPAIGN IN EGYPT, 1798

137. NAPOLEON'S COUP D'ETAT, 1799



RELIEF PANELS FRAMED IN EBONY INLAID WITH IVORY

138. AUDIENCE OF LOUIS XIV, 1681

139. LORD NELSON WOUNDED AT THE BATTLE OF TRAFALGAR, 1805

RELIEF PANELS FRAMED IN EBONY INLAID WITH IVORY

140. WOMEN BRINGING OFFERINGS TO KING LUDWIG II OF HUNGARY

141. A POET RECITING HIS VERSES BEFORE FERDINAND I OF HUNGARY

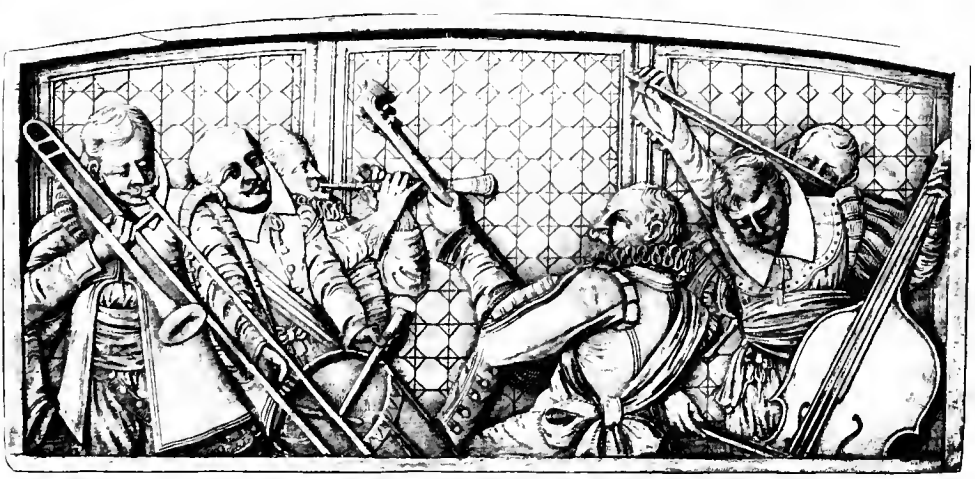
HEIGHT, 14¾ INCHES; WIDTH, 11 INCHES

142. PANEL. HOMAGE TO PAN
HEIGHT, $5^{1}/_{2}$ INCHES; WIDTH, $7^{1}/_{2}$ INCHES

143. RELIEF PANEL FRAMED IN EBONY INLAID WITH IVORY
ULRIC VON HUTTEN SETTLES A QUARREL BETWEEN WARRIORS

144. RELIEF PANEL. A TOAST TO THE VICTOR WALLENSTEIN AND HIS GENERALS

HEIGHT, 4¾ INCHES; WIDTH, 10⅛ INCHES



145. RELIEF PANEL. GUSTAVUS ADOLPHUS WITH THE MUSICIANS

HEIGHT, 4¾ INCHES; WIDTH, 10⅛ INCHES

146. RELIEF PANEL. PEACE

HEIGHT, 3¾ INCHES; WIDTH, 10 INCHES

147, 148. RELIEF PORTRAITS. LOUIS XIV AND MARIA THERESA

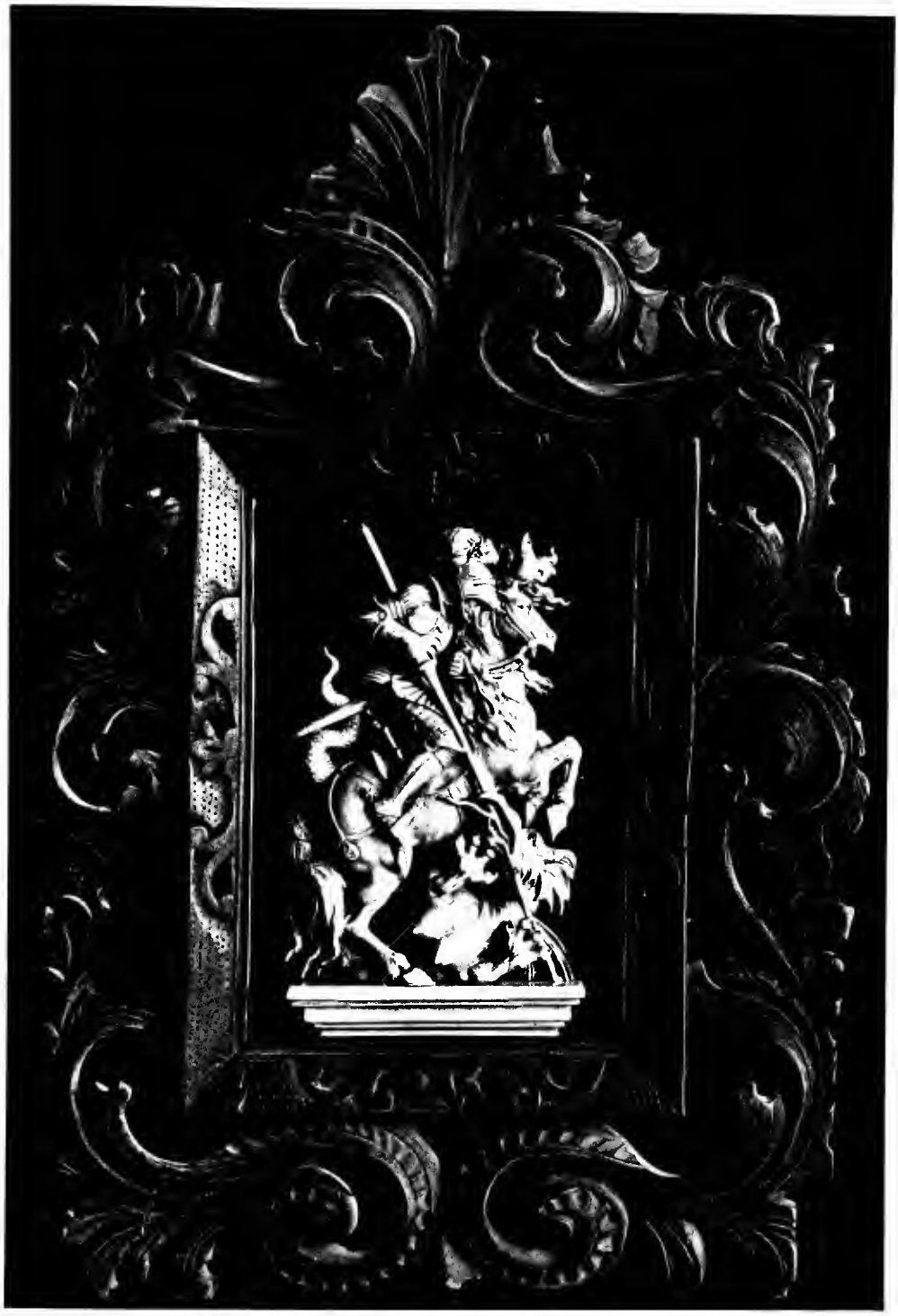
HEIGHT, 7 INCHES; WIDTH, 4 INCHES

149. RELIEF PANEL. WAR.

HEIGHT, 3¾ INCHES; WIDTH, 10 INCHES

150. RELIEF PANEL. THE TOILET OF VENUS

HEIGHT, 7 INCHES; WIDTH, 6¾ INCHES



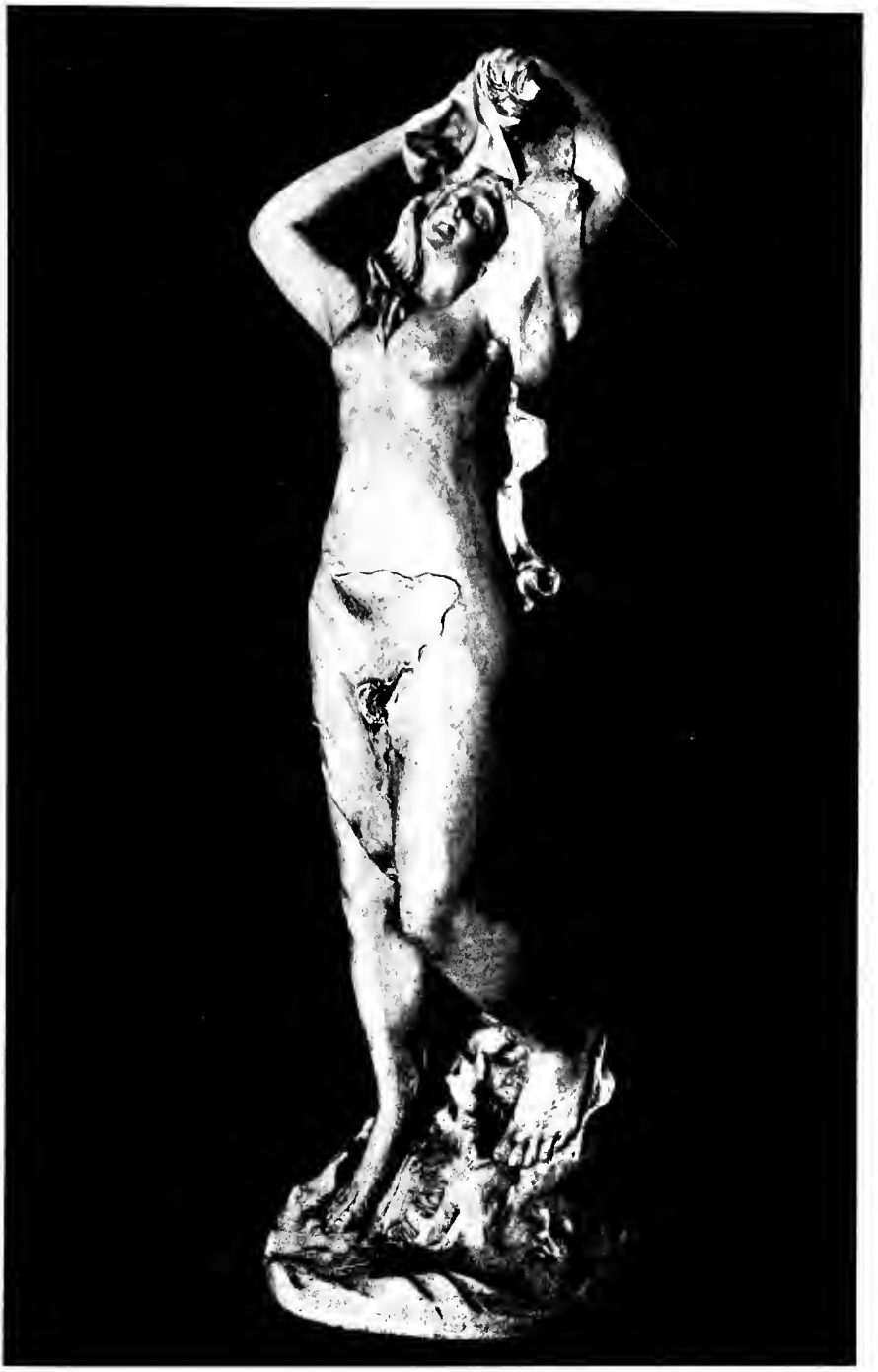
151. RELIEF CARVING IN A CARVED WOOD FRAME. ST. GEORGE AND THE DRAGON
IVORY, 6 3/4 INCHES HIGH

152. RELIEF GROUP. ST. GEORGE AND THE DRAGON
HEIGHT, $6\frac{1}{4}$ INCHES; WIDTH, $4\frac{3}{8}$ INCHES

153. HEAD. ISABELLA OF BAVARIA

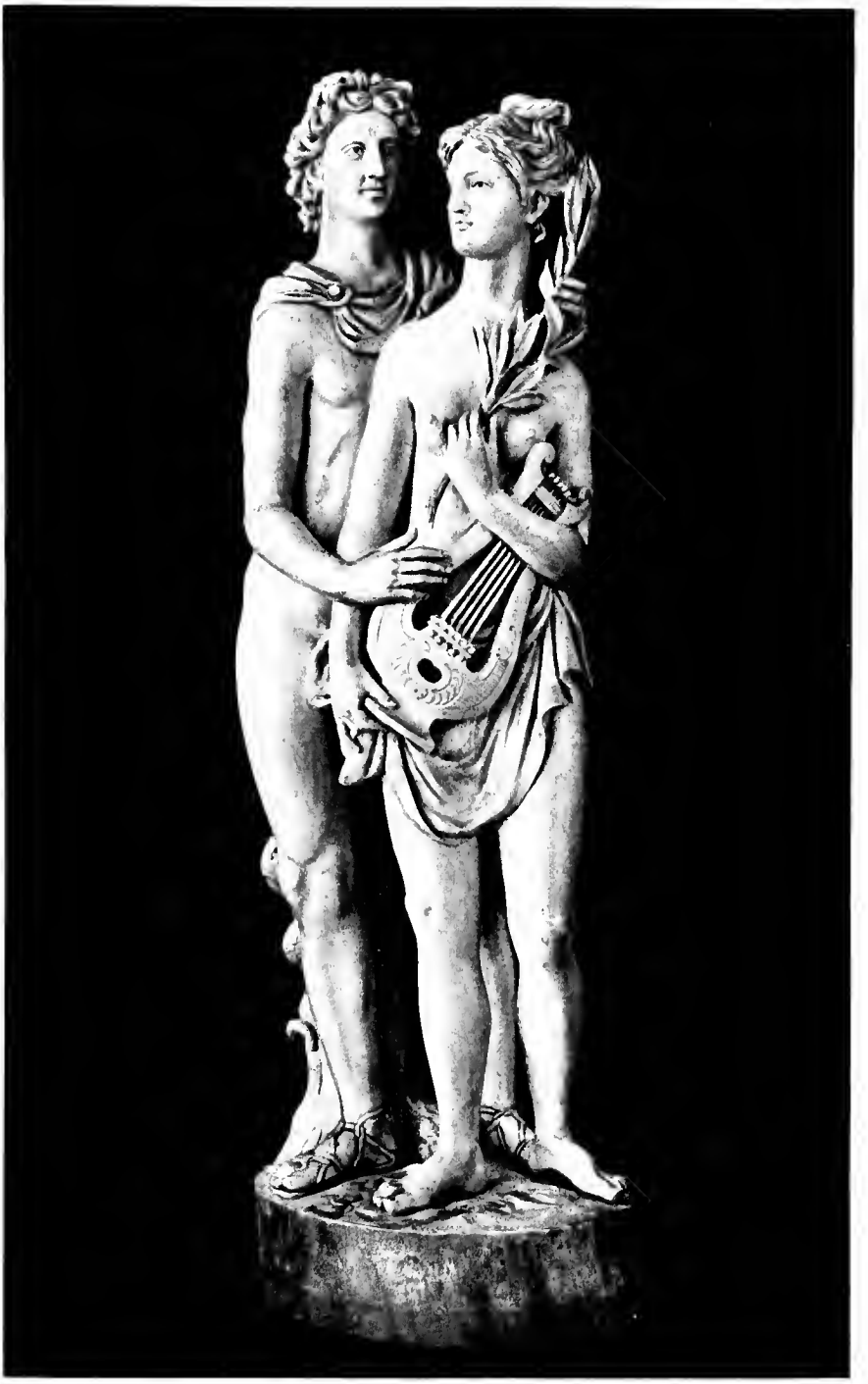
THE HEAD-DRESS AND SUPPORTING BASE ARE OF SILVER; THE EARRINGS AND FOREHEAD PENDANT ARE PEARLS. THE BASE IS STUDDED WITH JEWELS

HEIGHT, 10 ½ INCHES



154. STATUETTE. A NYMPH

HEIGHT, 12 INCHES



155. GROUP. APOLLO AND DAPHNE

HEIGHT, 18 INCHES

156. GROUP. APOLLO AND DAPHNE

HEIGHT, 11⅛ INCHES

157. GROUP. CUPID AND PSYCHE

HEIGHT, 24 INCHES

158, 159. STATUETTES. VENUS

HEIGHT, 18 INCHES

160. GROUP. DEJANIRA BEING CARRIED OFF BY THE CENTAUR NESSUS
HEIGHT, $20\frac{3}{4}$ INCHES

161. PROMETHEUS DEFENDED FROM THE EAGLE, THAT DEVOURED HIS LIVER, BY PANDORA
HEIGHT, $16\frac{5}{8}$ INCHES

162. STATUETTE. MINERVA

HEIGHT, 20 INCHES

163. GROUP. WOMEN OF PELION DEFENDING THEMSELVES AND THEIR CHILDREN FROM THESSALIAN CENTAURS

HEIGHT, 19 1/8 INCHES

164. GROUP. DEJANIRA BEING CARRIED OFF BY THE CENTAUR NESSUS
HEIGHT, 20¾ INCHES

165. STATUETTE. DIANA AND BACCHUS

HEIGHT, 20 INCHES

166, 167. FIGURINES. REPRESENTING PEACE AND WAR
HEIGHT, 11 INCHES

168. CUP WITH SILVER BASE AND COVER. FAUN AND NYMPHS
HEIGHT, 15½ INCHES

169. GROUP. THE JUDGMENT OF PARIS

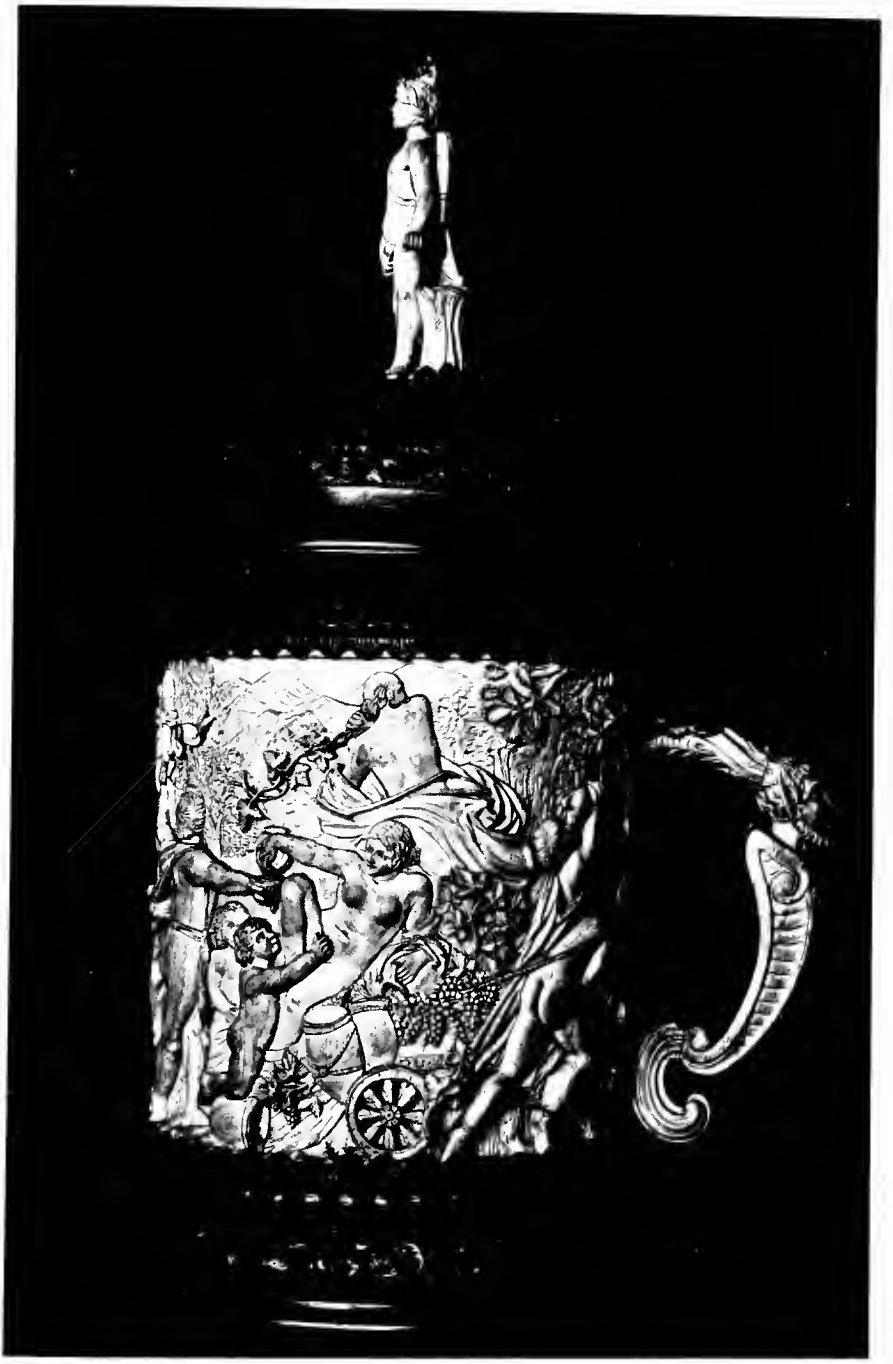
HEIGHT, 25⅛ INCHES

170. CUP OF BOAR'S TUSK WITH MOUNTINGS OF SILVER
HEIGHT, 16 INCHES

171. IVORY TANKARD. THE TRIUMPH OF NEPTUNE

HEIGHT, 22⅞ INCHES

172. IVORY TANKARD. THE FESTIVAL OF FLORA, OR THE ABUNDANCE OF THE EARTH
HEIGHT, 27⅛ INCHES

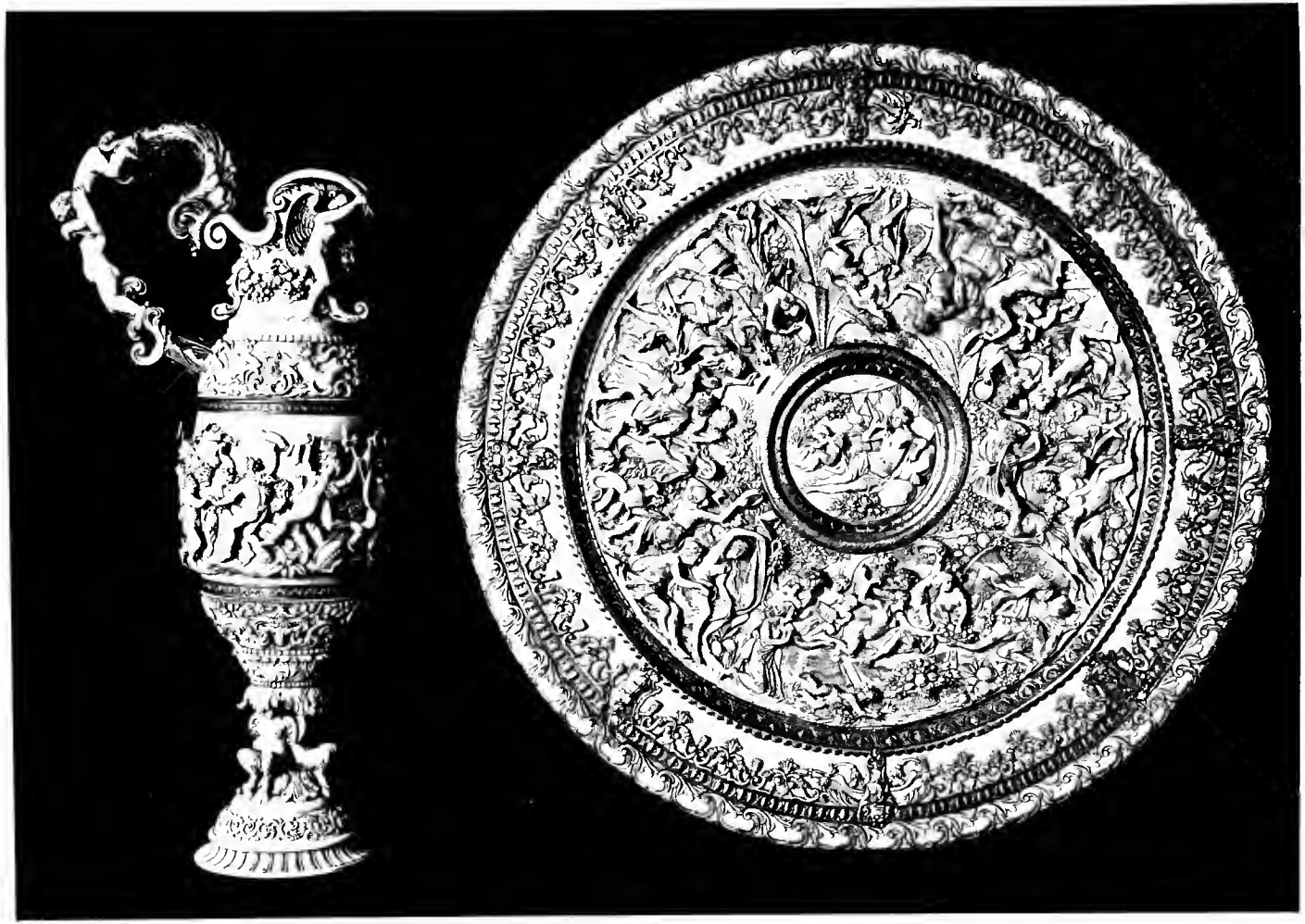


173. IVORY CUP MOUNTED IN SILVER. SUBJECT OF CARVING: THE VINTAGE
HEIGHT, 14 INCHES

174. HANAP OF IVORY AND WOOD, SET WITH EMERALDS AND RUBIES. SUBJECT, VINTAGE FESTIVAL
HEIGHT, 19 INCHES

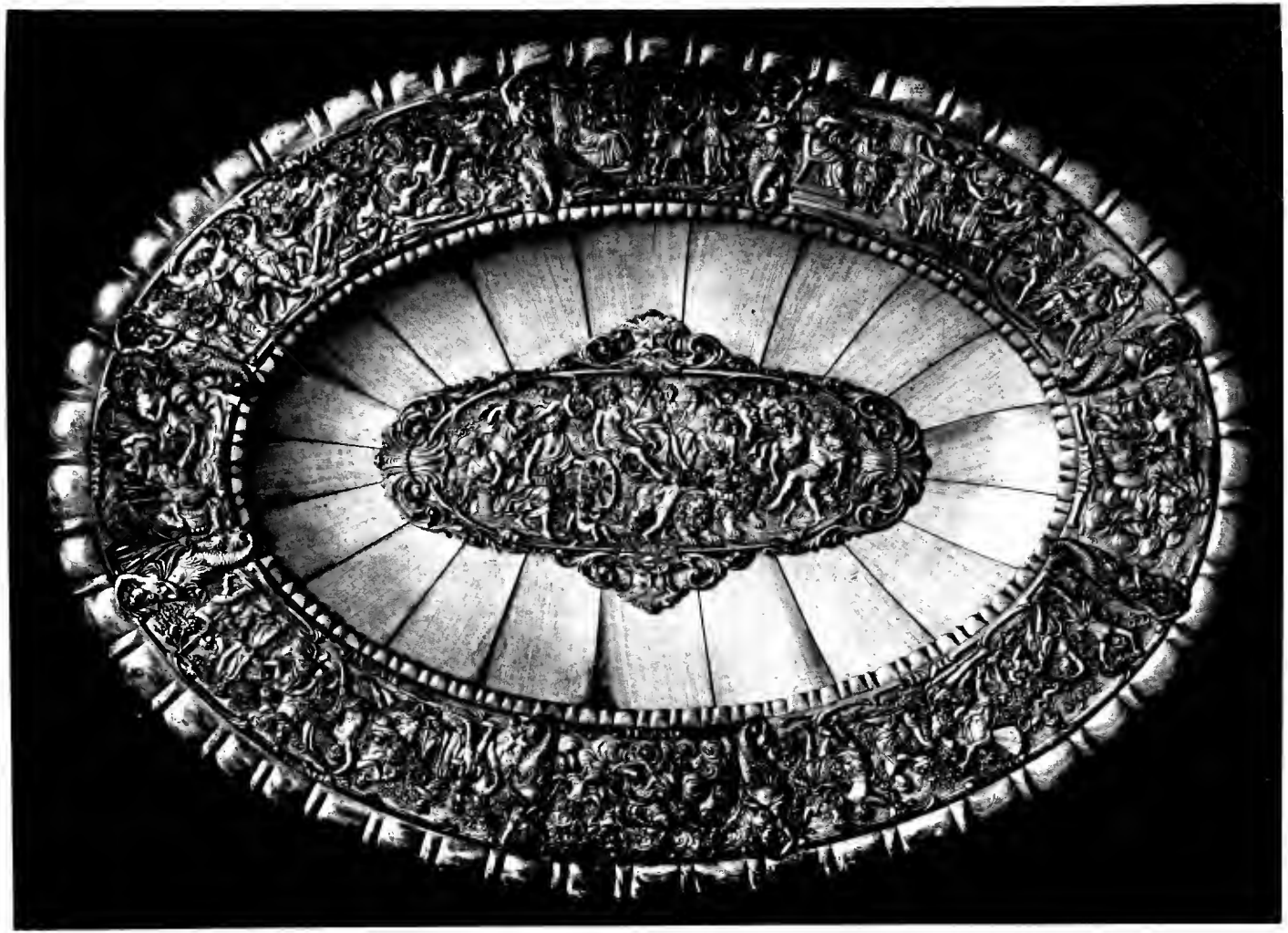
175. TANKARD. THE REVELS OF NEPTUNE AND NAIADS
HEIGHT, 18⅛ INCHES

176. TANKARD. DOLPHINS AND SEA NYMPHS
HEIGHT, 15 INCHES

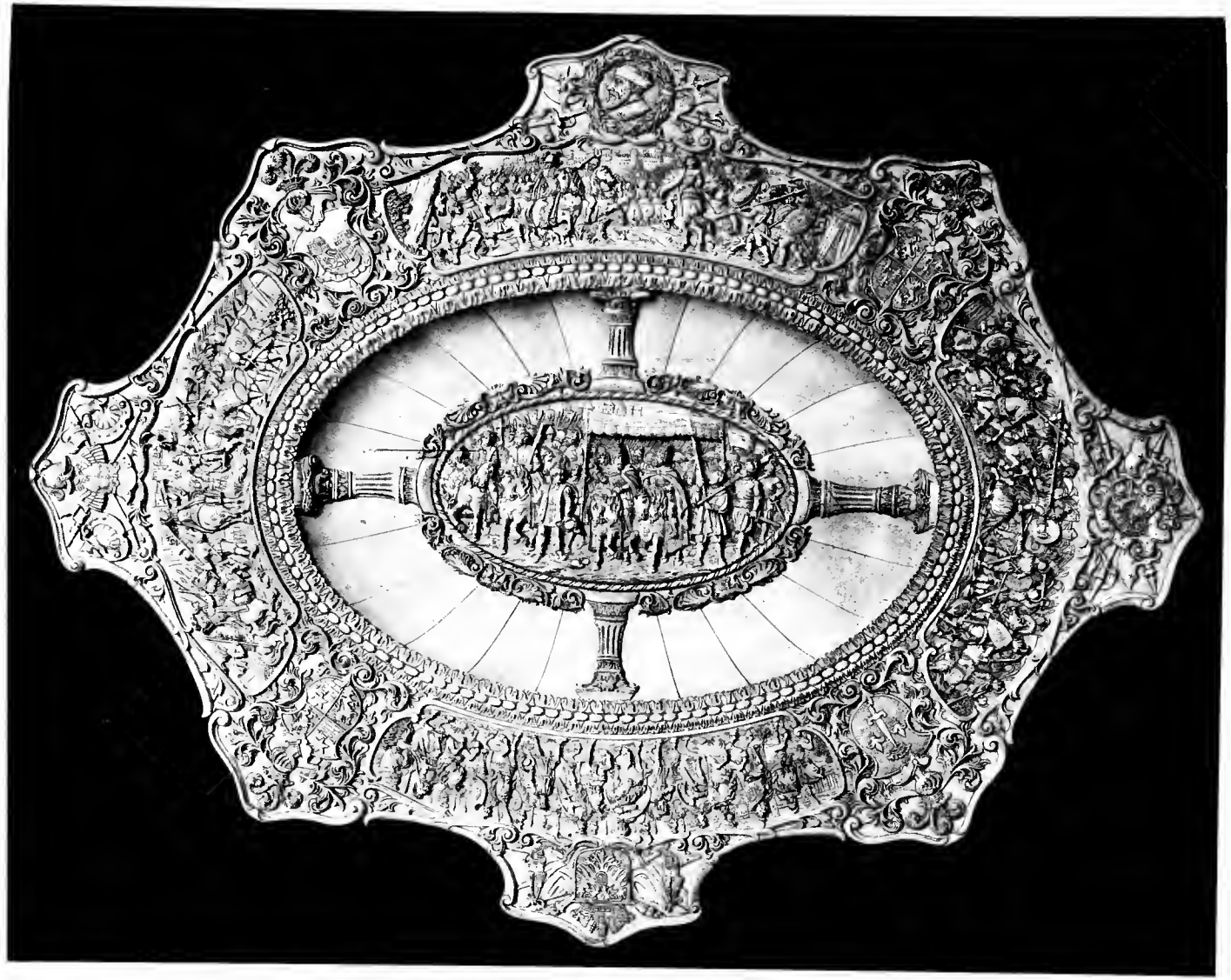


177. IVORY ROSE WATER EWER AND TRAY. BACCHANALE AT THE COURT OF VENUS
HEIGHT, 20 INCHES; DIAMETER OF TRAY, 19 INCHES

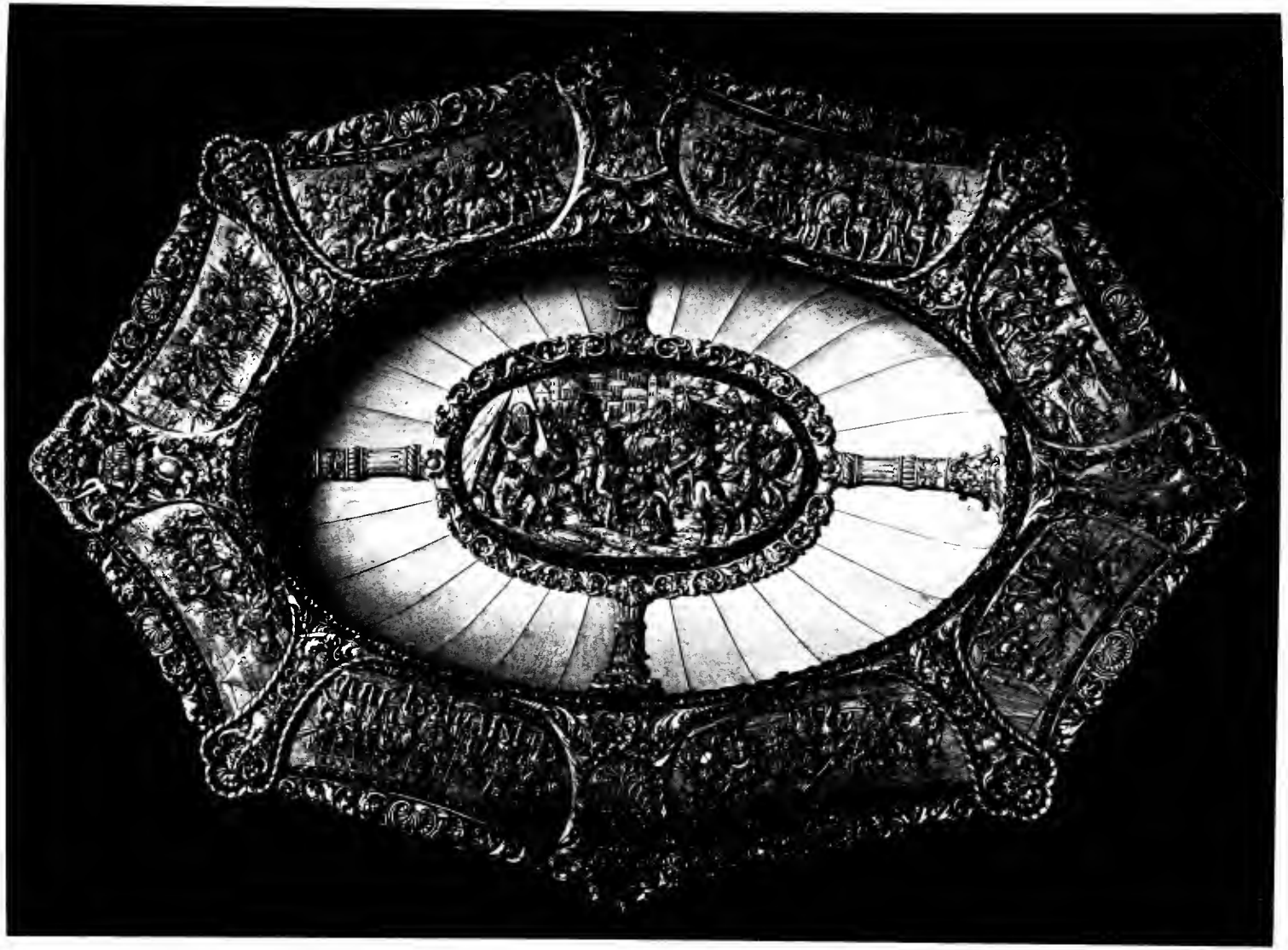
178. IVORY ROSE WATER EWER AND TRAY. BACCHANALE AT THE COURT OF VENUS
HEIGHT, 20 INCHES; DIAMETER OF TRAY, 19 INCHES



179. DECORATIVE PLATEAU. THE FESTIVAL OF CERES AND THE FRUITFULNESS OF THE EARTH
HEIGHT, 20½ INCHES; WIDTH, 27⅞ INCHES



180. DECORATIVE PLATEAU. FREDERICK BARBAROSSA AND HIS ARMY ON THE THIRD CRUSADE AND IN THE WAR WITH THE LOMBARDS
HEIGHT, 28 INCHES; WIDTH, 37½ INCHES



181. DECORATIVE PLATEAU. FREDERICK II, OF GERMANY (1214–1250), AND SCENES OF HIS CONQUEST OF JERUSALEM IN 1228
HEIGHT, 28 INCHES; WIDTH, 36½ INCHES

182. DECORATIVE RELIEF PANEL. A KING BRINGING HIS SON TO A CONVENT

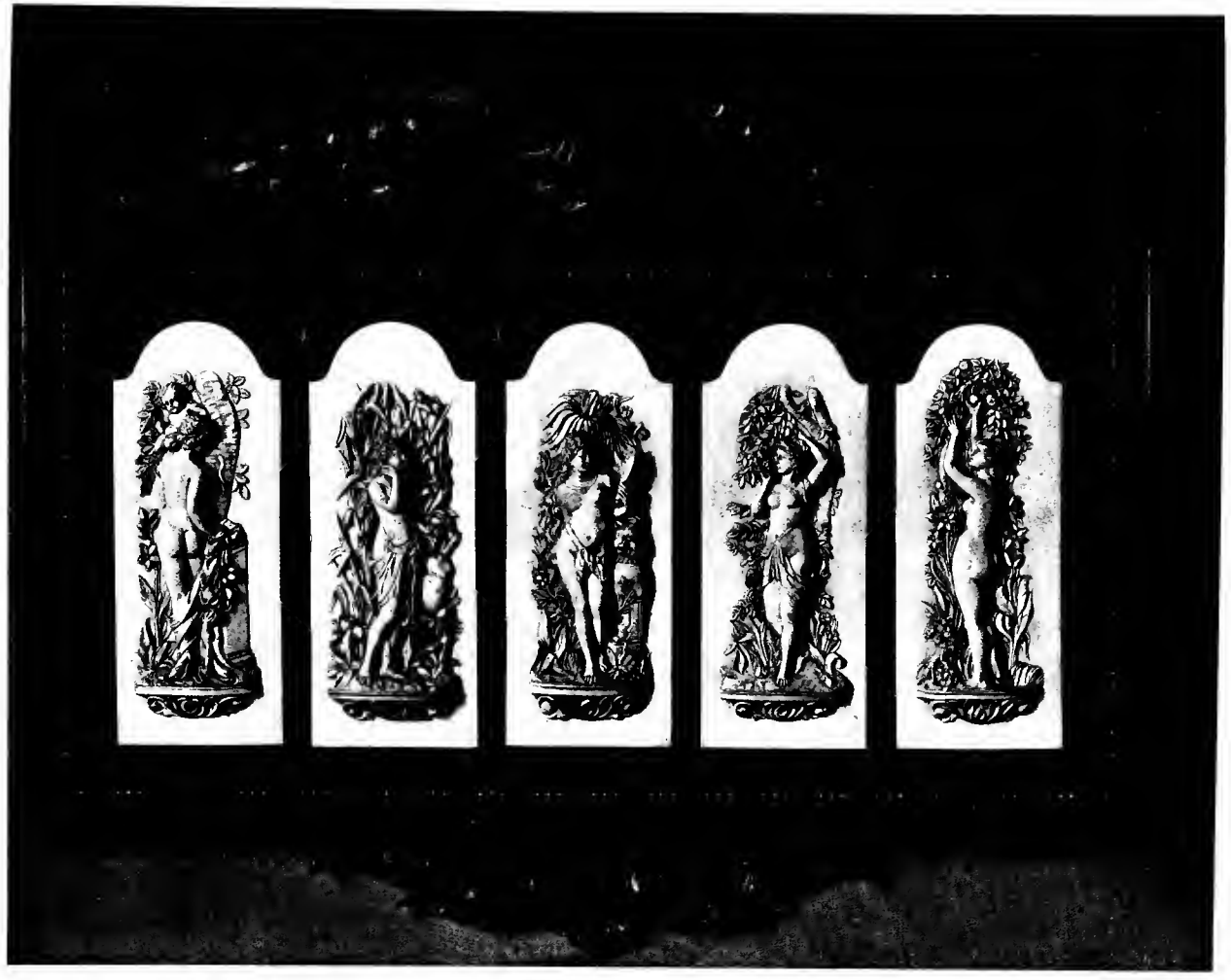
HEIGHT, 7¼ INCHES; WIDTH, 11⅛ INCHES

183. A SHEPHERD
HEIGHT, 12 ½ INCHES

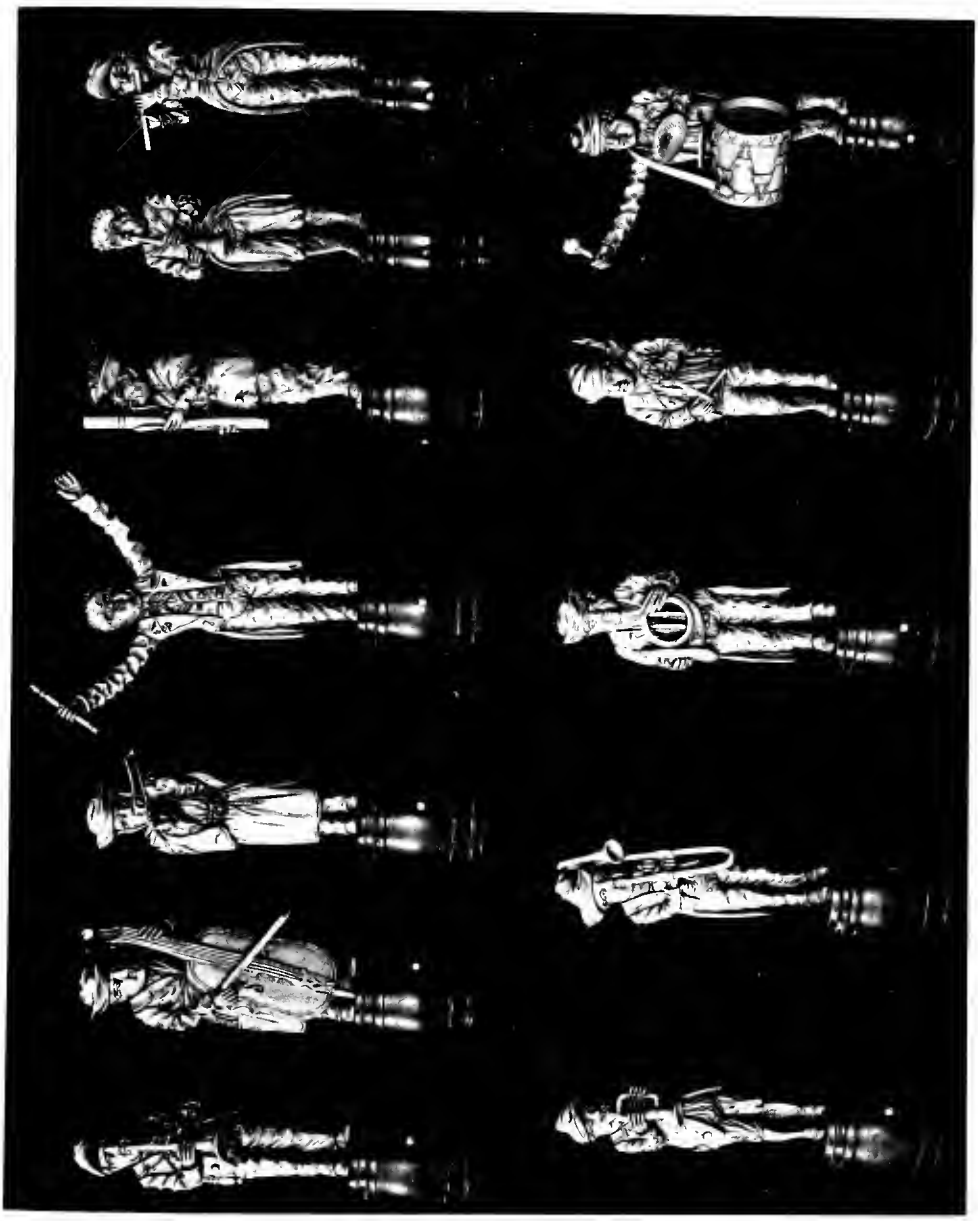
184. A MEROVINGIAN
HEIGHT 12 INCHES

185. ROMAN STANDARD-BEARER
HEIGHT, 11 ¾ INCHES

186. TRUMPETER OF SACKINGEN
HEIGHT, 10 ⅜ INCHES

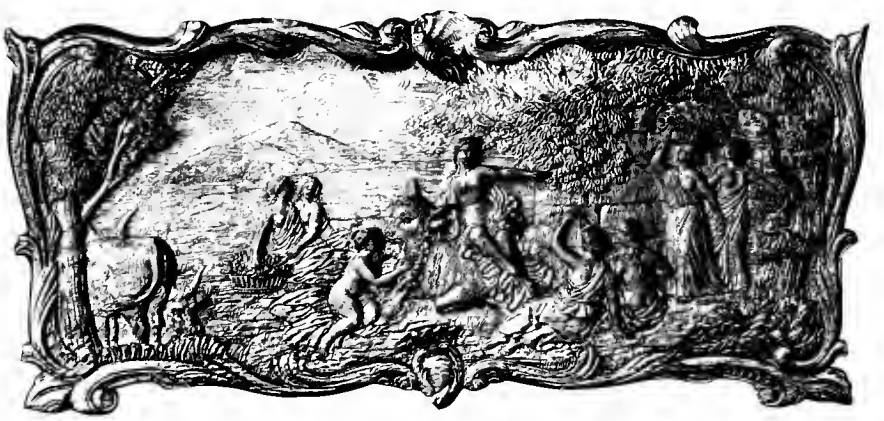


187. FIVE PLAQUES REPRESENTING THE FIVE SENSES (AFTER MAKART'S PAINTINGS)
EACH PLAQUE HEIGHT, 9½ INCHES; WIDTH, 3¾ INCHES



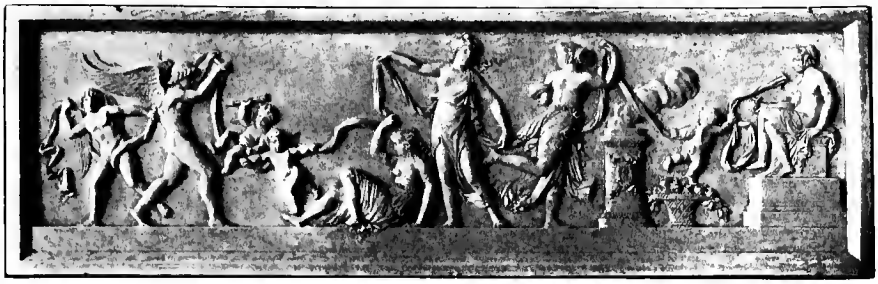
188. GROTESQUE DIMINUTIVE FIGURES OF GERMAN MUSICIANS

189. RELIEF PANEL. CHILDREN PLAYING
HEIGHT, 3½ INCHES; WIDTH, 8 INCHES



190. RELIEF PANEL. THE RAPE OF EUROPA
HEIGHT, 5½ INCHES; WIDTH, 12 INCHES

191. RELIEF PANEL. FAUN WITH CHILDREN AND GOAT
HEIGHT, 4 INCHES; WIDTH, 12 INCHES



192. RELIEF PANEL. OFFERING TO VENUS

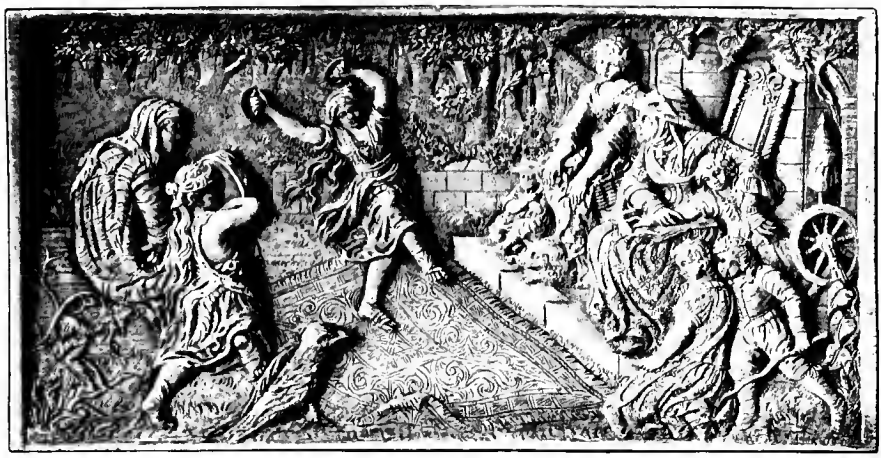
HEIGHT, 3 3/4 INCHES; WIDTH, 12 1/4 INCHES

193. RELIEF PANEL. FÊTE CHAMPÊTRE IN THE TIME OF LOUIS XV

HEIGHT, 3 1/2 INCHES; WIDTH, 10 INCHES

194. RELIEF PANEL. GERMAN DOMESTIC INTERIOR

HEIGHT, 5 3/4 INCHES; WIDTH, 9 1/4 INCHES



195. RELIEF PANEL. BOHEMIAN DANCE

HEIGHT, 5 INCHES; WIDTH, 10 INCHES

196. RELIEF PANEL. YOUTH AND WISDOM PRESENTING TWO PRINCES TO FRANCE

HEIGHT, 6 1/2 INCHES; WIDTH, 7 INCHES

197. RELIEF PANEL. THE JUDGMENT OF PARIS

HEIGHT, 4 ½ INCHES; WIDTH, 6 ¾ INCHES

198. RELIEF PANEL. THE GLORY OF THE PRINCES IS SHARED BY THE CHILDREN OF FRANCE

HEIGHT, 6 ½ INCHES; WIDTH, 7 INCHES

199. RELIEF PANEL. THE CAR OF DIANA

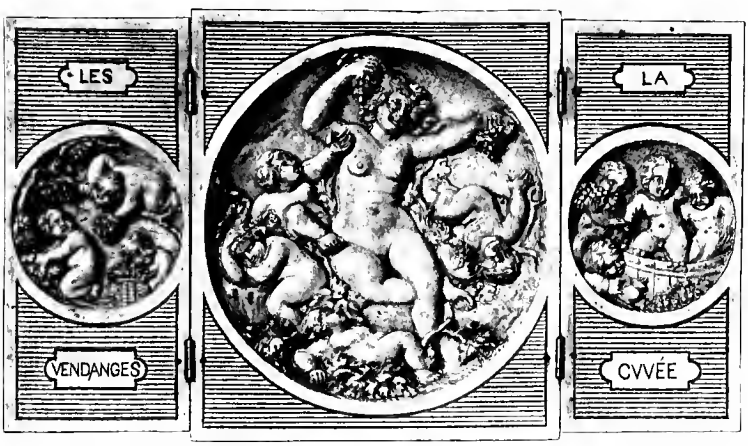
HEIGHT, 4 ⅜ INCHES; WIDTH, 11 ½ INCHES

200. FRAMED RELIEF CARVING. THE MARRIAGE FEAST OF PSYCHE

HEIGHT, 6 ¾ INCHES; WIDTH 9 ¼ INCHES

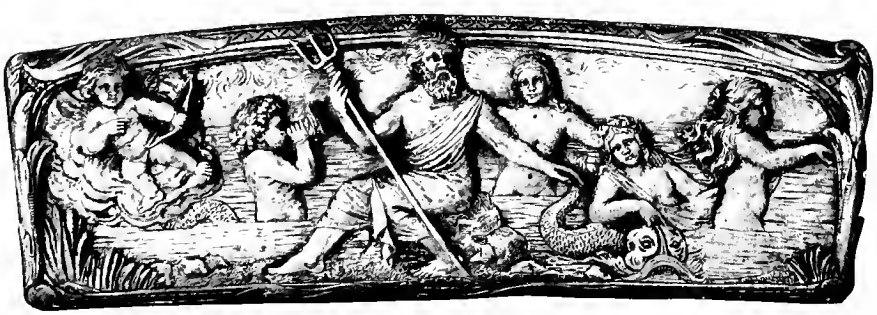
201. RELIEF PANEL. VENUS AND NAIADS

HEIGHT, 3 1/2 INCHES; WIDTH, 11 INCHES



202. TRIPTYCH. THE VINTAGE AND THE WINE PRESS

HEIGHT, 4 1/2 INCHES; WIDTH, 8 INCHES

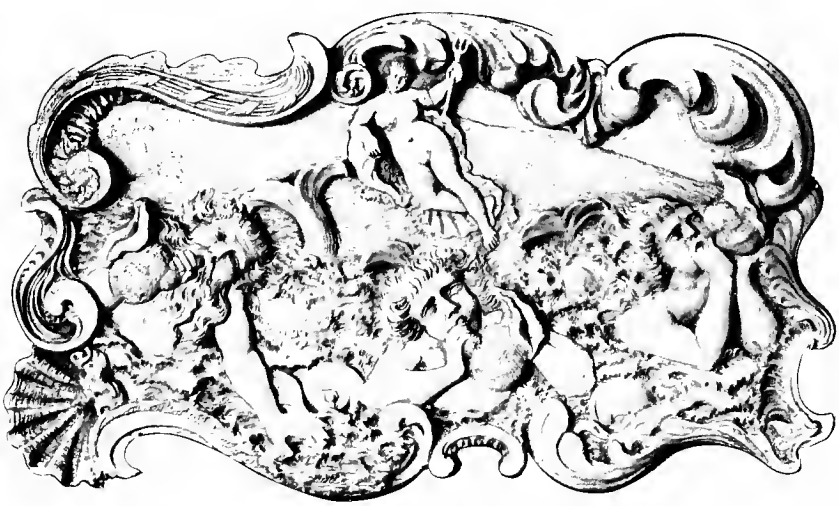


203. RELIEF PANEL. NEPTUNE AND MERMAIDS

HEIGHT, 3 1/2 INCHES; WIDTH, 11 INCHES

204. DON QUIXOTE AND SANCHO PANZA

HEIGHT, 7 INCHES



205. RELIEF PANEL. AMPHITRITE

HEIGHT, $4\frac{3}{4}$ INCHES; WIDTH, $8\frac{1}{4}$ INCHES

206. DECORATIVE RELIEF PANEL. NYMPHS STRUGGLING WITH A CENTAUR
HEIGHT, 12½ INCHES; WIDTH, 6⅛ INCHES

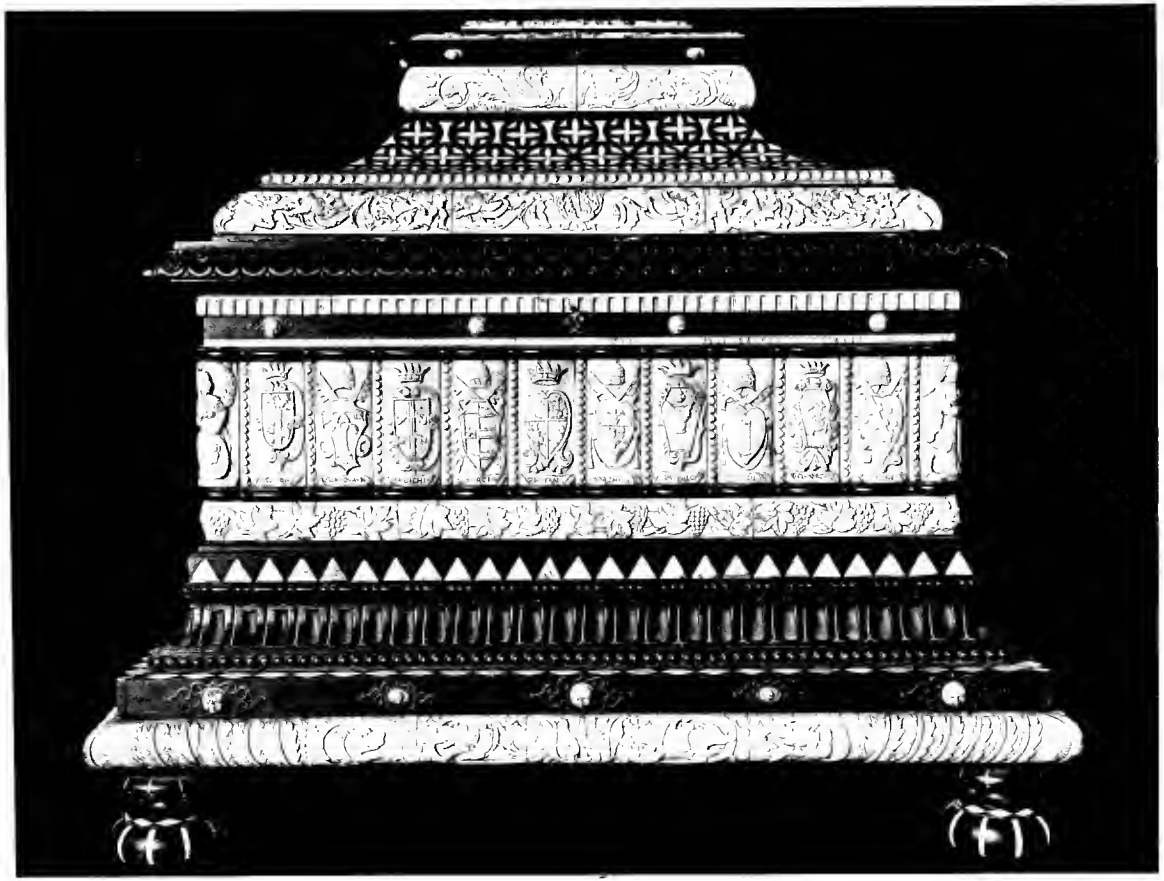
207, 208. ROCOCO IVORY LAMP SCREENS

HEIGHT, $12\frac{1}{4}$ INCHES

HEIGHT, $19\frac{3}{8}$ INCHES

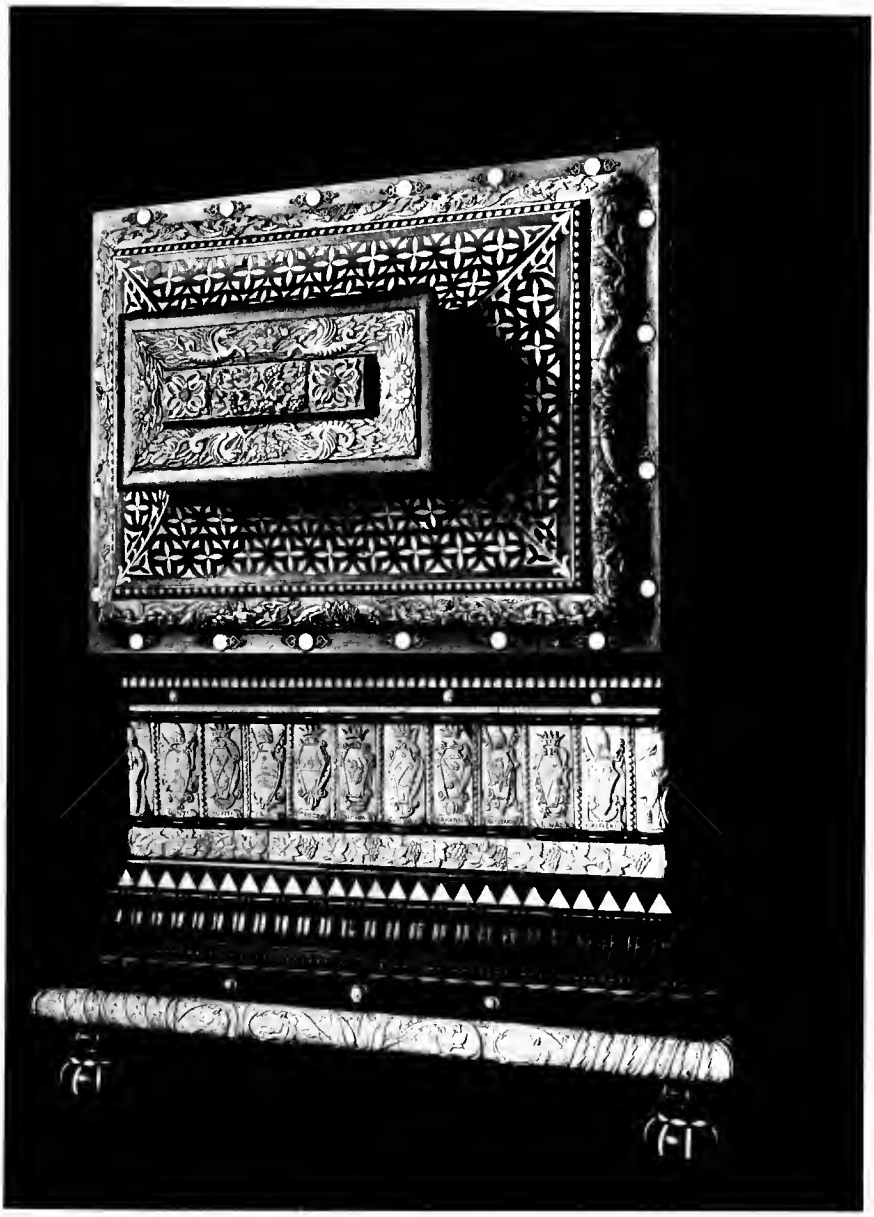
209. WOOD FIGURE WITH HEAD OF IVORY. CYRANO DE BERGERAC
HEIGHT, $5\frac{3}{4}$ INCHES

210. IVORY CASKET WITH INLAID ORNAMENTATION

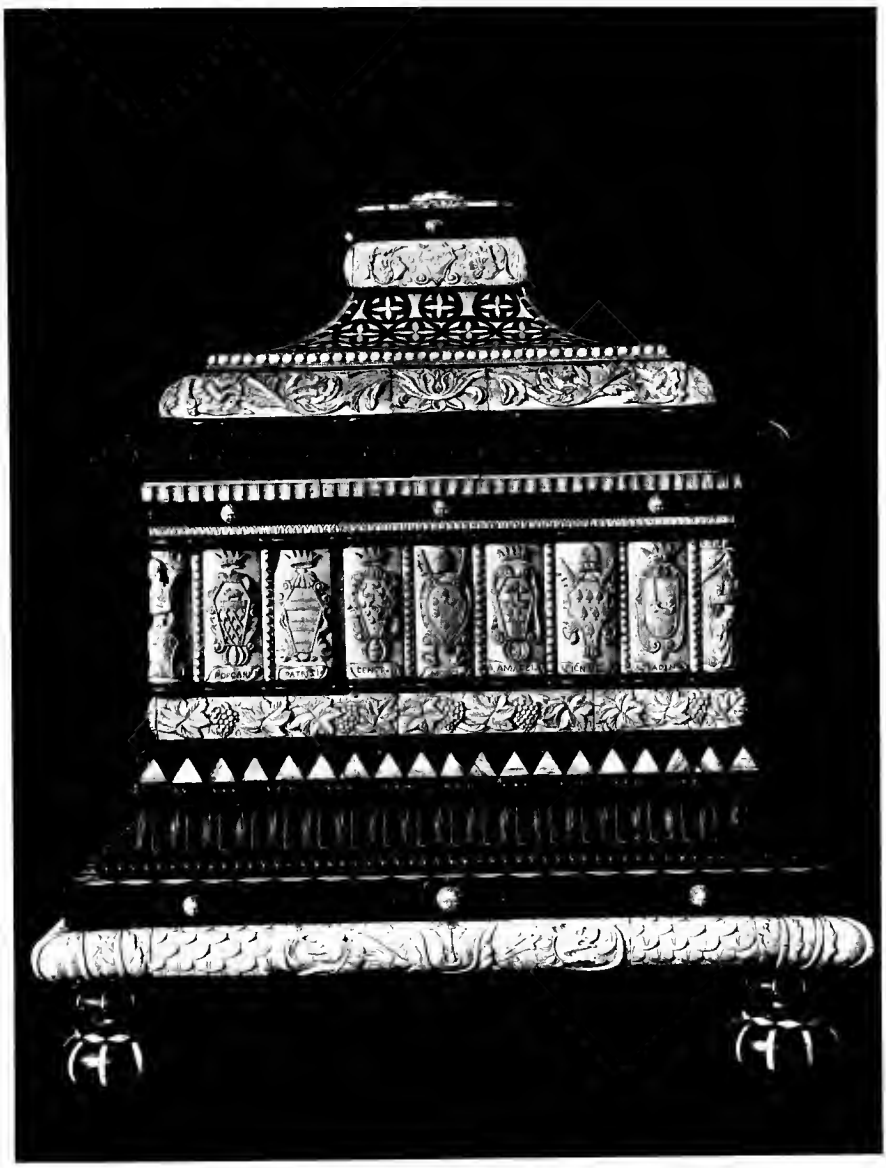


211. CASKET OF BONE AND INLAID WOOD. ACROSS THE CENTER ARE THE ARMS OF PROMINENT ITALIAN FAMILIES

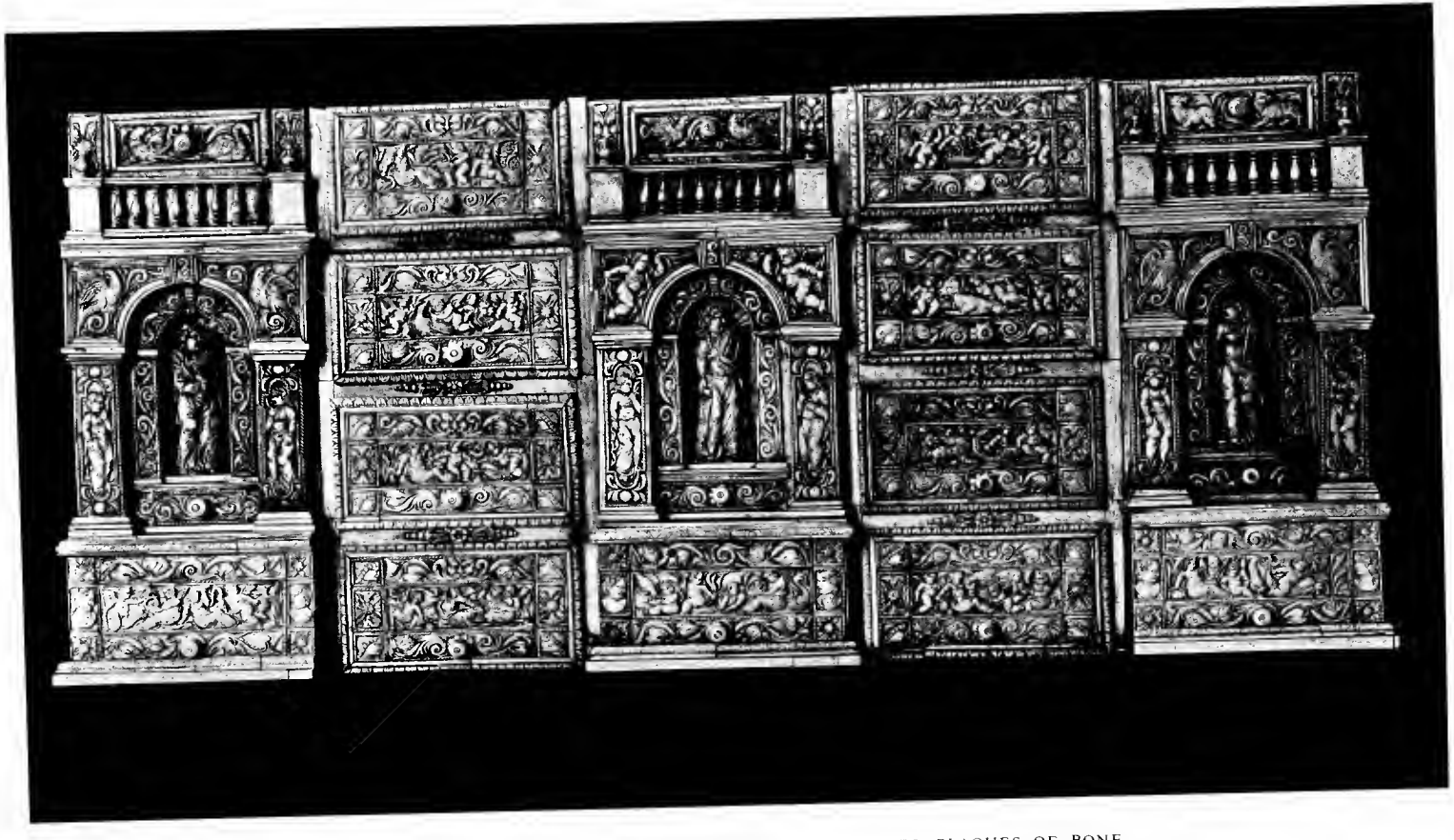
FRONT VIEW



CASKET SHOWN ON PRECEDING PAGE, VIEW OF BACK AND COVER



CASKET (END VIEW)



212. CABINET OVERLAID WITH ELABORATELY CARVED PLAQUES OF BONE

LE MINVZIE
FANNO LA PER-
FEZIONE MA LA
PERFEZIONE NON
E VNA MINVZIA
THE GILLISS PRESS